HE INSIDER

ard Just on power, corruption, and perior women • *By Dinitia Smith*

THE BCCI WAY

Did the renegade bank co opt a corporate heavyweight? • *By Christopher Byron*

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NEW YORK

DANCE OF DEATH

Alexis Ficks Welsh and Kevin McKiever both grew up hoping to step out on the New York stage. She became a Rockette. He became part of the rowing army of feral homeless now terrorizing the city. Their irst and only meeting put an end to oth of their dreams.

By Michael Stone

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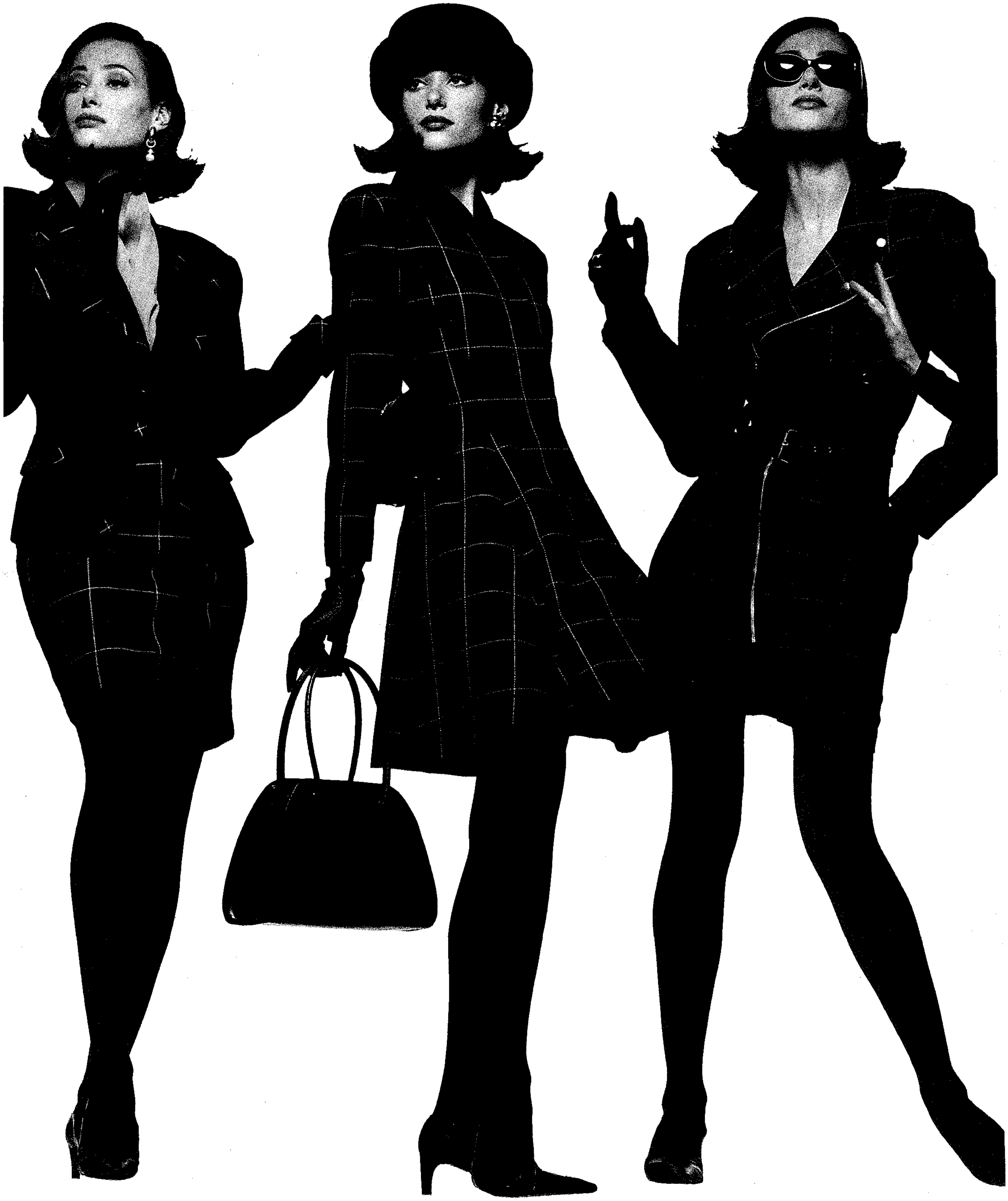

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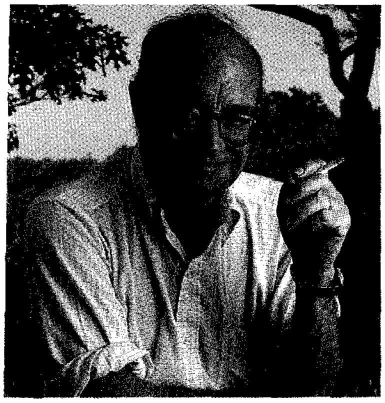
BY MICHAEL STONE

le dreamed of stardom—of acting, of writing. She reamed of dancing, of perfecting her craft. But while she took the tage—and became a Rockette—he came undone. Kevin McKiever rew up in Harlem; Alexis Welsh (above), in rural Pennsylvania. As hildren, they both showed promise. But McKiever, a schizophrenic, ollapsed. He grew erratic, psychotic; he slept in the streets. Impossi-ly ambitious, Welsh had it all. Then she met McKiever.

36 Just So
BY DINITIA SMITH



In 1969, he was one of America's most promising young journalists. From Vietnam, he'd sent heroic dispatches to the Washington *Post.* And by his early thirties, he cracked the *Post* editorial board. But that wasn't good enough for Ward Just. He left it all—for the novel. And now, after twenty years and fourteen books, he's finally a star. Following ceaseless rejection, he's been compared to Henry James. *Publishers Weekly* loves his new tale, *The Translator,* due this fall. It bears his great themes: power, intrigue, corruption. Says Just, who's been called a literary card shark, "Truth wears many masks."

44 Design: Gone Fishin'
BY MARILYN BETHANY

What a catch. With hot rods and creels, Judyth van Amringe edged her fishing-camp home back to its roots. Built in the forties, the house is just an hour away. Van Amringe, a SoHo antiques dealer, filled it with angling charms—and forged a cozy, woodsy retreat.

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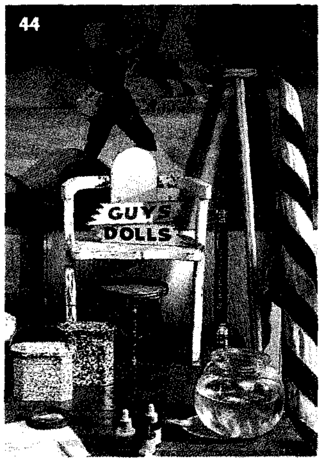

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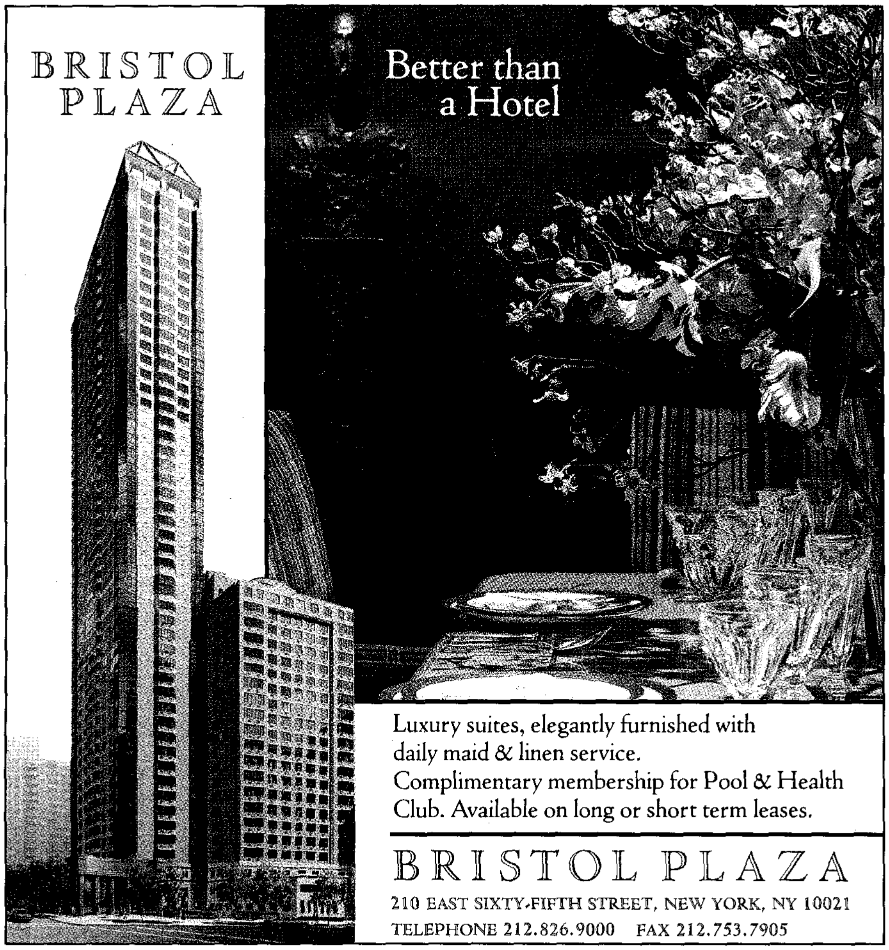

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ETTERS

ssing Judgment

EEL COMPELLED TO TAKE TIME OUT FROM eparing for the bar exam to comment Joe Klein's column about Judge Clarce Thomas ["The National Interest: sible Man," July 29]. Someone has fily approached this issue from a neutral sition. Thomas should be considered r a spot on the Supreme Court on the sis of his jurisprudential philosophies d the effects they may have on the ourt's present trend toward eroding invidual rights. The color of Thomas's in is irrelevant—it is not the reason for s stance on any issue, nor should it be. stead, we should be concerned over his atural law" theory, which, taken to his treme, may result in further setbacks r the rights of all Americans.

L. Michael Maddox
Jacksonville, Fla.

abled Tables

ENJOYED READING "ORSO BUCKO," BY ichard David Story [July 29]. My family ll in love with Orso because of its unpreentious air and the friendliness of the ervice staff. We *love* the fact that when e make a posttheater reservation, we are old when the show ends and pointed toard a convenient reservation time. We ave found few theater-district restauants that go to the trouble of charting roadway-show times.

Valerie Delman
Staten Island

n Artful Dodger?

IOST *New York* MAGAZINE READERS ARE naware of the pressures in the art world s one rises to the top and the stakes—vhich are not exactly comparable to those f other professions—get higher ["True Colors" by Mark Lasswell, July 29]. Nor vould they opt for the full-time job of takng responsibility, as Tim Rollins did, for he lives of the Kids of Survival.

Jonathan Seliger
Manhattan

Copping Out

I FIND IT NECESSARY TO RESPOND TO THE fatuous comments made by Sandi Andersen in Russell Miller's piece on the police situation at Tompkins Square Park ["Fast Track: The Other Side of Summer," July 22]. To hear her bandy words about like "trust" and "respect" is the height of absurdity, because she and the other Community Board 3 members, who for years have turned a blind eye to what was happening in this park, are just as responsible for the police having to be there as are the "anarchists," with whom Community Board 3 chose to ally itself. What about the trust the neighborhood had in the Community Board as far as expecting the Board to work for the good of the entire East Village, rather than ignore the needs and wishes of thousands of poor, working-, and middle-class people in favor of 200 or so street people who had chosen to turn the park into an open sewer? Where was the Board's respect for those who tried to protest what was happening, only to have the Board belittle their feelings as the loathsome sentiments of a bunch of yuppie leeches out to make a killing in the real-estate market? I speak not as a leech but as a homesteader for more than eleven years, and as one who has worked with the homeless, AIDS babies, and veterans' groups since the late seventies. I am not thrilled about the police presence, but I find it infinitely preferable to masses of bored, shiftless white punks raising hell in the neighborhood they have chosen for their recreation area. For those of us who want to live in a neighborhood, not Anarchyland, if this is what it takes to reclaim our streets, then so be it.

Lisa Ramaci
Manhattan

Bungle in the Jungle

MORE ON THE UNHAPPY HOUR AT THE AMAzon Village ["Letters," July 29]. I talked five friends into paying a visit on a Friday night after reading Gael Greene's article ["On the Water," July 1–8]. The parking cost $10, and after waiting 45 minutes to get in the door, each of us had to pay an additional $10 cover charge. We had really lousy service to get $3.75 beers, and then the worst part came—Gael Greene never mentioned it had *portable* toilets. An annoying woman mopping the floors actually had the nerve to ask us for a tip. (She wasn't even offering a paper towel.) We weren't going to let this dampen our spirits, though. We stood by the dance floor, and I nicely asked if I could set my empty beer bottle down on the table of a group lucky enough to get one. As I was walking away, a woman actually threw the bottle back at me. I dropped $65 that night, and my dinner consisted of two hot dogs. Is the name "Amazon" a metaphor for how uncivilized the place is?

Teresa Beardall
Manhattan

Editor's note: Amazon Village maintains that customers are charged $5 per car for the club's parking service. ▬

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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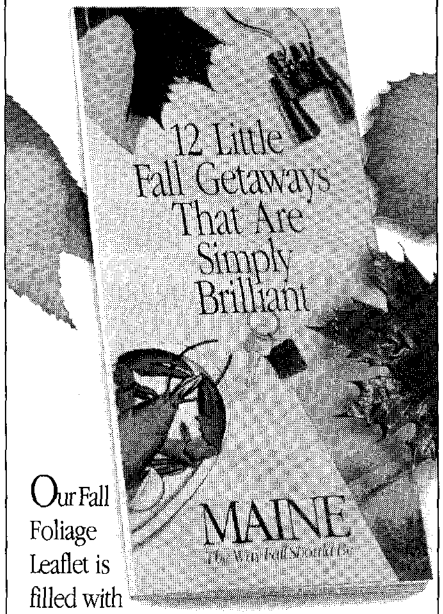

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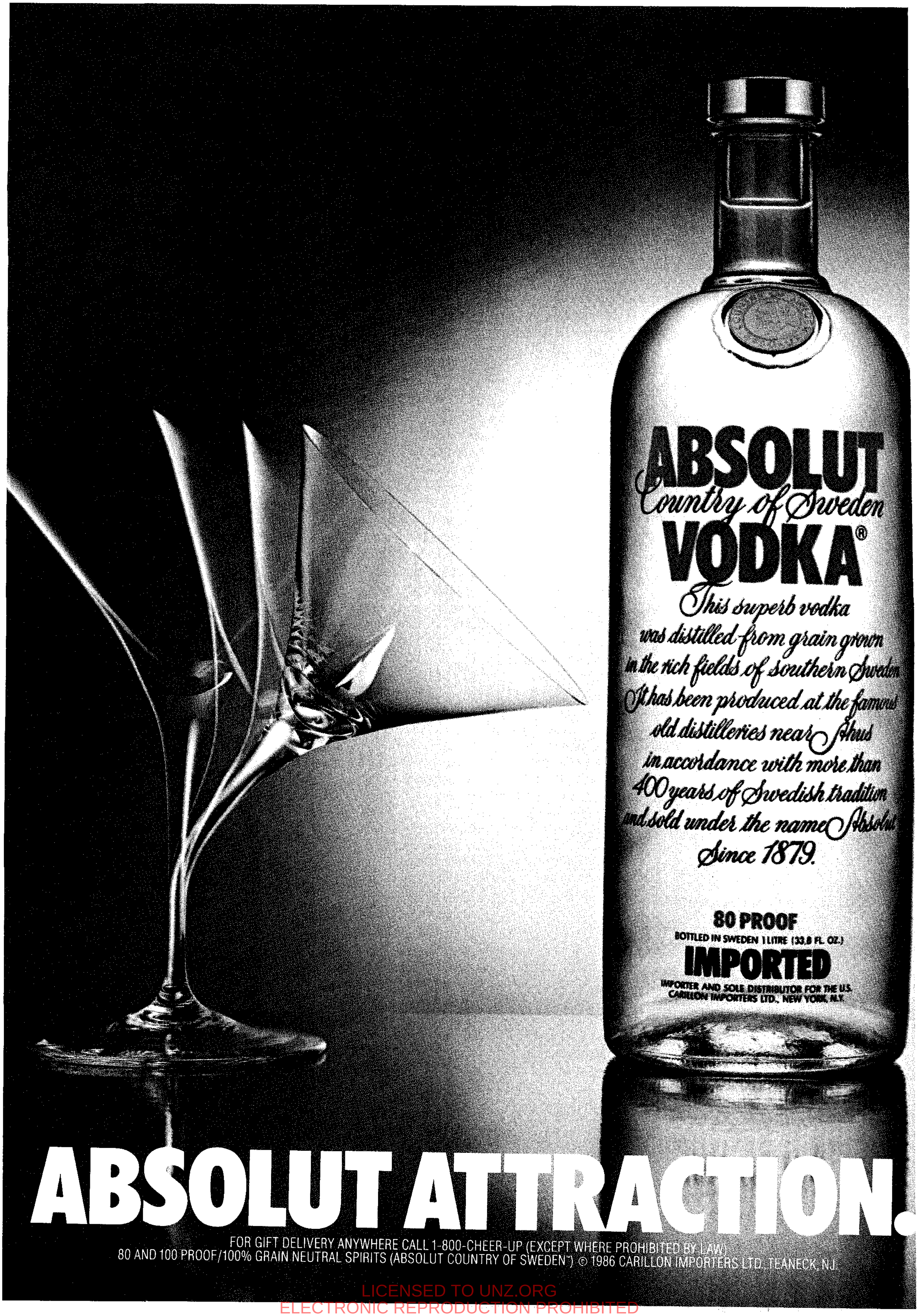
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

ABORTION FIGHTS...HEALTHY HARMONIES...STEALING STARS...TO RUSSIA WITH ANTON

INKINS COMING OUT OR RU 486

bortion legislation doesn't fall nder city jurisdiction, but a roup of mayors headed by Dad Dinkins are banding togeth- r to take a stand on the issue. source says that Dinkins and onsumer Affairs Commis- oner Mark Green have been uietly contacting mayors round the country, and this eek at least a dozen of them ill announce their support for he controversial French abor- on pill, RU 486.

Earlier this year, Dinkins aid he favored testing the rug for possible use in the U.S. He also began a heated orrespondence with Staten sland borough president Guy Molinari, who accused the mayor of "allowing [himself] o be used as a tool of those whose agenda is the promo- ion of abortion."

The two have exchanged four lengthy letters on the issue, with Dinkins's most recent missive arguing that "since abortion is legal in the U.S., bringing RU 486 to the country s a . . . public health issue. It should not be a political issue."

"The mayor has strong feelings about women's right to choose," says the source. "His debate with Molinari has, if anything, increased them."

BENEFIT FILCHES FURIOUS FAMOUS NAMES

A number of celebrities are up in arms that their names are being used to promote a benefit without their permission.

Claude and Patricia Bethuel, whose organization Taste of America is putting together an event called "Taste of Broadway to L.A.," are using the names of Regis Philbin, Kathie Lee Gifford, Julia Child, Robert Mondavi, Jill St. John, and others to attract support for the show, which will purportedly take place in November at Radio City Music Hall. But Gifford, Philbin, and St. John say they never agreed to take part in the project, which is billed as a benefit for "America's homeless, hungry, and homebound."

The American Institute of Wine & Food and its founders, Mondavi and Child, also chose not to participate. "We were not getting a good feeling about them," says the institute's head, David Strada. "I wrote them a letter in early July saying thanks but no thanks. Later, I got a call saying [that Taste of America] was still using Julia's and Robert's names." What's more, a Radio City spokeswoman says the event is not scheduled to be held there.

A similar controversy erupted in Washington in 1988, when a company also calling itself Taste of America used the Inaugural Seal to promote a food festival—without the permission of the Presidential Inaugural Committee. At that time, according to a source, Taste of America was run by a couple named Robinson, whose first names also happened to be Claude and Patricia.

A spokeswoman for the upcoming event says that a list of celebrities being used to solicit support "clearly says that these are people who have been nominated. [It's] an internal work sheet." She adds that Claude and Patricia Bethuel are unavailable because they are visiting a relative in the hospital. When asked if this was the same organization that was involved in the Washington controversy, she cut the conversation short.

HARLEM CHOIR CHIMES IN FOR CHECKUPS

The Boys Choir of Harlem is trading high notes for health care.

The Columbia University School of Nursing is celebrating its centennial this year, and asked the singing group to perform at the school's convocation ceremony in September.

As for compensation, choir leader Dr. Walter Turnbull said that the singers would prefer the nurses' medical expertise to cash. "The choir members are in desperate need of good health care, which is prohibitively expensive," says a choir spokeswoman. "Dr. Mary Mundinger, the dean, said Columbia would be delighted to help out, and later this month, six pediatric nurse-practitioners are giving the 200 choir members back-to-school physicals."

"There's a lot more to our practice than fee for service," says Dr. Mundinger. "We feel privileged to get involved with these kids. Maybe some will be inspired and want to become nurses."

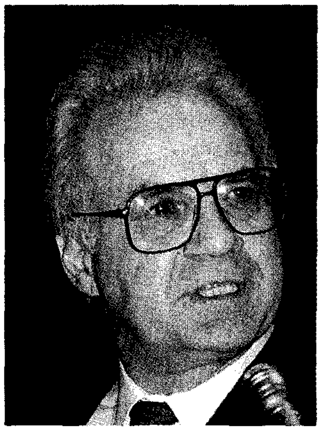
ASSOCIATE EDITOR: DEGEN PENER

U.S. CHEKHOV TO U.S.S.R.

The Soviets have tried McDonald's hamburgers and *Playboy* magazine, but are they ready to see a Broadway treatment of Anton Chekhov?

City of Angels director Michael Blakemore and *Barnum* producer Judy Gordon are putting together a production of the Russian playwright's *Uncle Vanya,* which will be translated by British author Michael Frayn, says a source.

It's expected to open in Moscow next year, and some theater insiders believe it would be the first time an American production of Chekhov had been performed there. Then, says the source, it's slated to move to

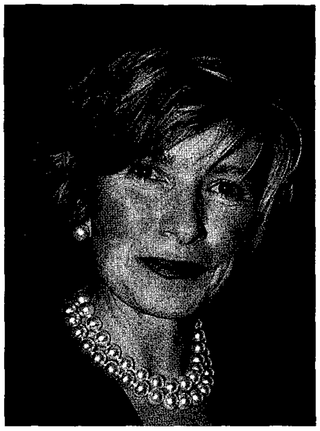

GUY MOLINARI

ANTON CHEKHOV

BOYS CHOIR OF HARLEM

Photographs: top, UPI/Bettmann Newsphotos; center, Sovfoto; bottom, Peter Cunningham.

WEDDING SELLS...SASSO SAYS...THE LIFE OF LENNY...*FYI:* IT'S A GUSHER...TACKY TAKI



MARTHA STEWART

H. ROSS PEROT

LIZ SMITH

Broadway. Gordon didn't return calls, and Blakemore and Frayn couldn't be reached for comment.

TIMES THROWS RICE FOR A PRICE

Couples who lack the social clout to get their wedding announced in the New York *Times* can now buy their way in—albeit only in the regional editions. The *Times* is starting an advertising section—similar to its paid obituaries—that will run under the banner SOCIAL ANNOUNCEMENTS.

The move is seen by some industry insiders as a desperate attempt to boost sagging profits. When asked if the innovation is a response to the bad advertising climate, a spokeswoman said, "We're *always* offering new advertising opportunities, and this is one of them."

The fee ranges from $158 for a small announcement with no photo to $632 for one two columns wide and four inches deep with a photo. The advertiser can choose the Westchester/Connecticut, New Jersey, or Long Island edition; there are no plans to start running the section in the New York edition. The ads will be checked for accuracy, said the spokeswoman, just as the unpaid announcements are. "And there will be a 30-day waiting period so that we can review them."

MARTHA STEWART'S HOUSE OF MIRTH

Martha Stewart isn't amused by an interview she recently gav to *FYI,* the in-house newsletter for Time Inc. Magazines, bu many staffers at the company have found it quite entertaining

Before the piece ran, the how-to hostess, whose own magazine, *Martha Stewart Living,* is published by Time Warner, demanded the right to edit it. "The article was being printed in question-and-answer format, so obviously, Martha wanted t have the option to tinker with what she'd said," says one source The editor of *FYI,* who did not return calls, refused to allow an changes, according to the source.

In the interview, Stewart discusses her life. "Now all I have t think about is being creative," she says. "When I'm in my garden, I'm creating, I'm thinking about projects. But I'm also living the Martha Stewart life-style." One other quotation is also causing a stir: "Martha Stewart is no longer just a person. . . ," says Stewart. " 'Martha Stewart' is an attitude. 'Martha Stewart' is ideas. And 'Martha Stewart' is not afraid to attack the garden salad with a ten-page article."

PRESIDENT PEROT? PURE PRATTLE

H. Ross Perot for president? That's the current buzz in political circles, most likely prompted by a comment from John Sasso, who was Michael Dukakis's campaign manager in his unsuccessful bid for the White House. Sasso recently said that he thought the controversial Texas billionaire would be a "strong candidate," but he now says he's had no discussions with Perot on the subject. Perot sold his electronics company to General Motors for $1.4 billion in 1984 and, according to *Forbes,* was "paid extra to go away [in] 1986 after offering 'constructive criticism.' "

Perot himself laughs off the talk. "Would you move to Baghdad if I did [run]?" he says. "I bet you're just calling so you can be the first to leave the country if it's true."

DOUBLEDAY GETS BOOK ON BERNSTEIN

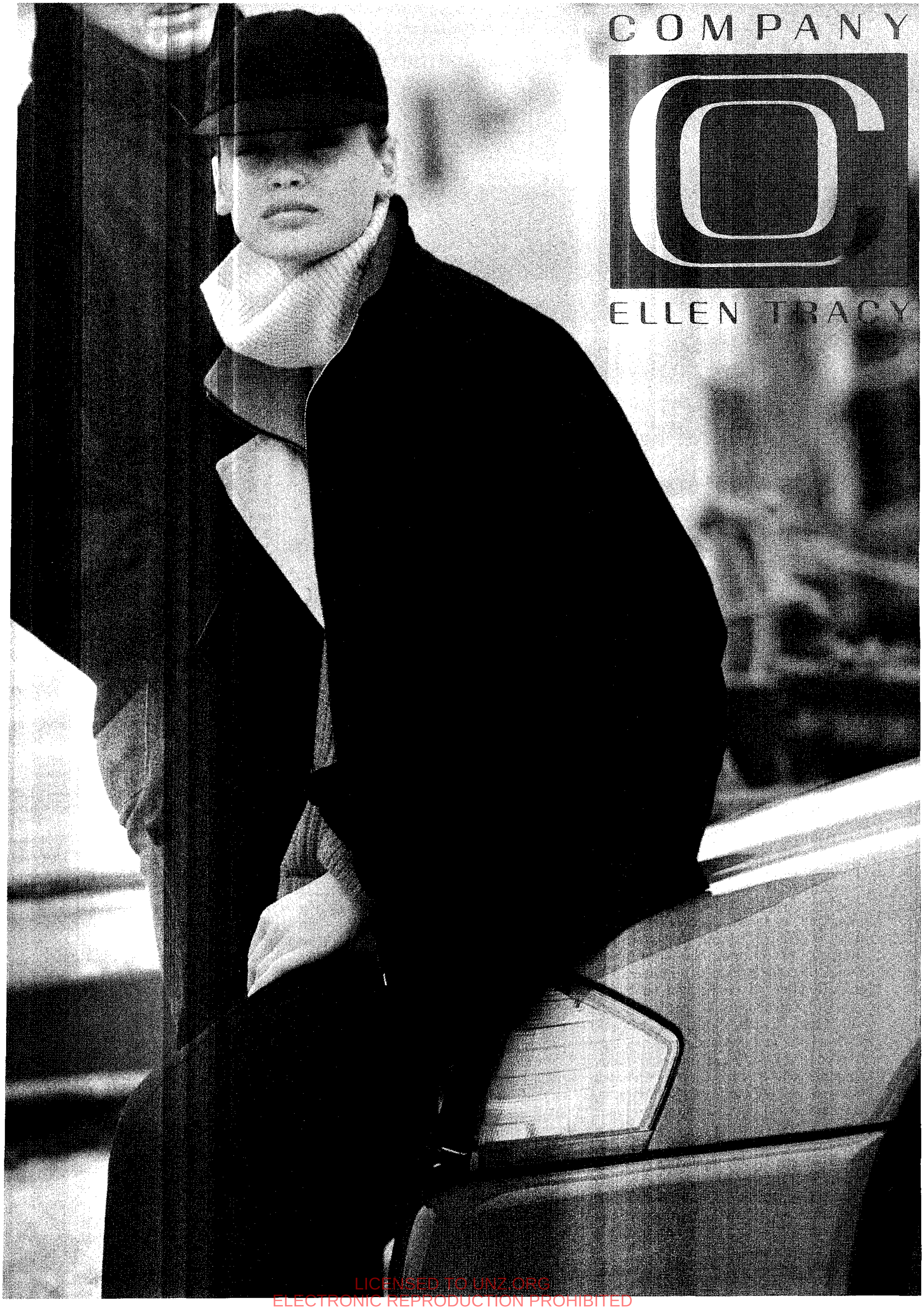
Humphrey Burton, the former head of Music and Arts for BBC-TV, has been granted exclusive access to Leonard Bernstein's private correspondence for a book on the late conductor, according to Doubleday publisher Stephen Rubin. The book, tentatively titled *A Portrait of Leonard Bernstein,* will be published in 1993 and, says Burton, will not be an authorized biography. "The Bernstein family has been exceedingly . . . forthcoming," the author said through a Doubleday spokeswoman. "They are not protecting an image; it would be silly to pretend Bernstein was an angel when he himself was prepared to admit that he lived life to excess in every department."

NEWS AND NOTES FROM ALL OVER

LIZ AT LE COMPTOIR: Is Liz Smith taking a cue from Walter Winchell? The New York *Newsday* columnist, who regularly appears on Fox-TV's *Entertainment Daily Journal,* is taping her segments at the East 67th Street restaurant Le Comptoir. One of Winchell's trademarks was that he broadcast his show from the Stork Club.

TAKI TALKS, TAKI WALKS?: Have Taki's pot-shots at *Connoisseur* cost him his column there? New York *Press* recently published an interview in which Taki said that *Connoisseur*'s new editor, Gael Love, is "a real barbarian [who] knows nothing and says nothing. She's really taking it down-market. She's turning it into *Vogue.* It's awful." Now Taki's column has been cut from the October issue, says a source. Neither Taki nor Love returned calls.

Photographs: top, Judie Burstein/Photoreporters; center, David Woo/Gamma-Liaison; bottom, John Chiasson/Gamma-Liaison.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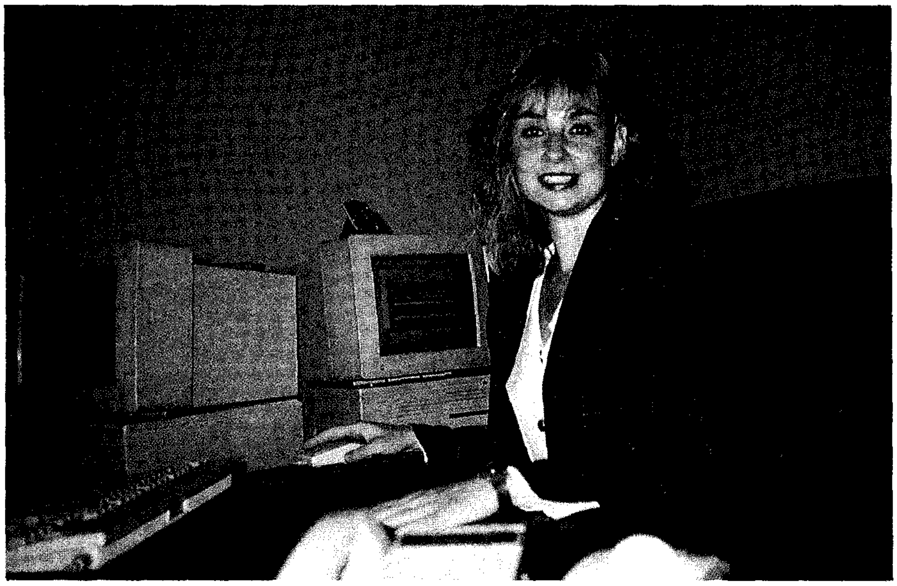


MS. WIZARD: *If you've seen it in a commercial, Pamela Maythenyi can track it down.*

THE THRILL OF THE CHASE

A PRODUCER AT THE BLOOM FCA! AD AGENCY thought he might do a spot with talking dogs. Had anyone else done one, he wondered? He dialed the Source (800-525-0230), and within the hour he learned that the outspoken-canine crew included the Kibbles 'n Bits spokesdogs, who speak with character voices; McGruff the Crime Dog, who actually moves his lips; a German shepherd who barks "I Love You" on behalf of Little Caesars pizza; a puppet dog dressed as a chef, who woofs about the tastiness of Smorgasburger dog food; and an animated Miss Dixie, who yaps about how Purina dog snacks have given her clean teeth and fresh breath.

Wary of using penguins because of their reputation as mean, uncooperative creatures, a creative team at Ketchum Communications phoned the Source and found that the tuxedoed birds could be trusted, after all. Some had sunbathed and girl-watched in a spot promoting Miller Lite, Genuine Draft, and High Life. Others had slid down an embankment in a freezer for Dow's Freezeloc wrap, talked animatedly in a N'Ice cough-drops spot, pumped gas for Gulf, and waded along making faces at the camera for Seagram's wine coolers.

But when the Art Directors Club wondered whether any commercial had captured chickens laying eggs, the Source came up empty-handed. Would a spot for the Minnesota Health Department showing turkeys smoking cigarettes and a chicken with a Don King haircut be useful? (It wasn't.)

On an average day, the Source, which claims to be the only data base serving the advertising industry, gets more than 50 requests from its 270 ad-agency and 100 production-company subscribers. Networks and late-night talk shows also use the service to track down commercials that feature a particular celebrity or illustrate a segment.

The Source's biggest customers are BBDO, DDB Needham, Saatchi & Saatchi, and JWT. The most common request: Who did it? (Who directed a spot? Who edited it? Who's the talent? What about the jingle house?)

Frequently, callers want help tracking those *whos* down. The Source's very first question—from BBDO—was "Who directed the Nike spot in which the camera seems to be poised on the crown of the dog running down the street?" (It was Barry Sonnenfeld's first spot, before he signed with the Lucasfilm commercial-production company.)

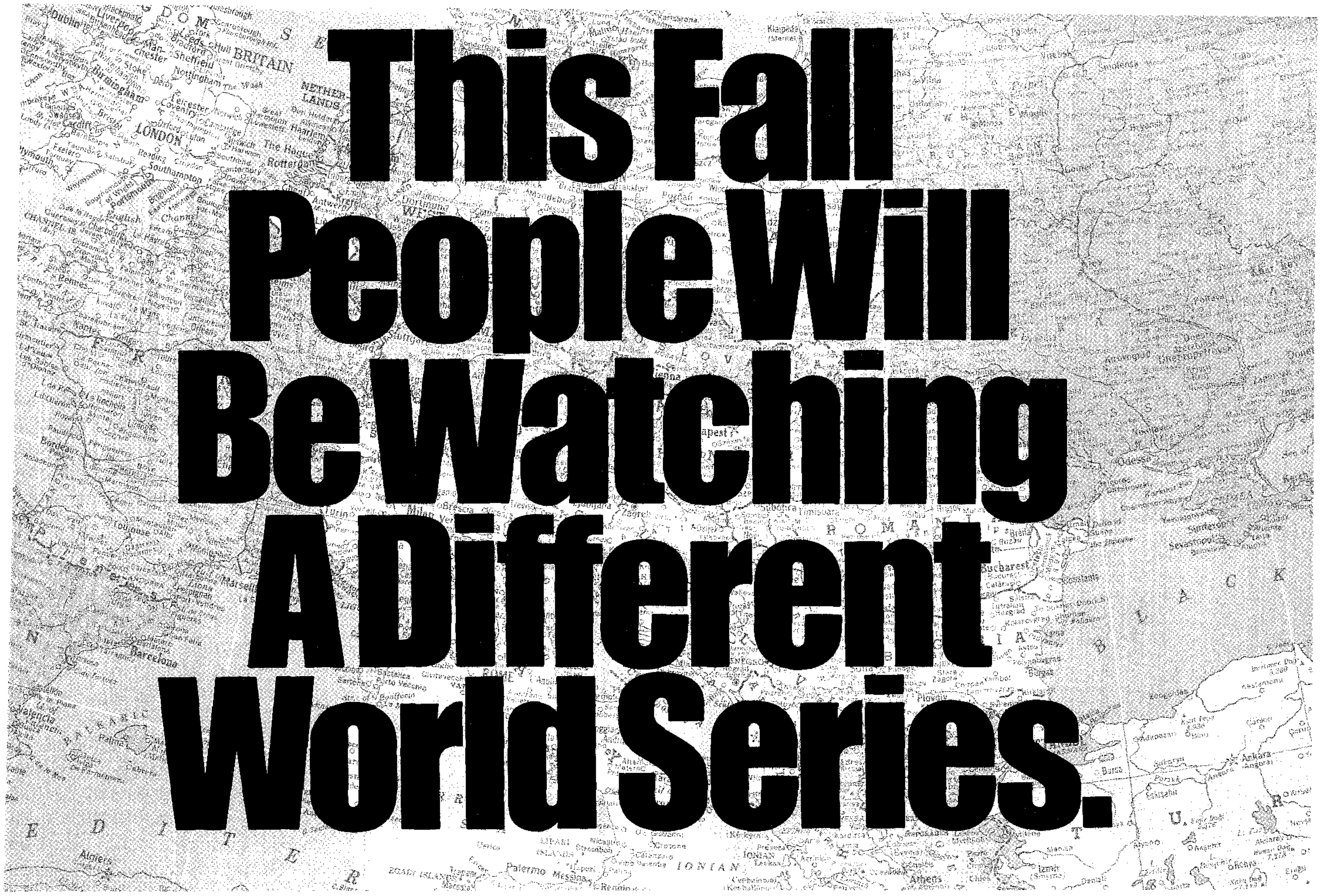
There are also a lot of questions as to where the commercial-makers got it—everything from koala bears to costumes of actors dressed as Florida lottery balls, tomatoes, and eggplants to a painted backdrop showing Mulholland Drive in a BMW spot. Pamela Maythenyi, the Source's founder and president, recently fielded a call from a desperate agency who was ready to shoot a spot with a wallaby when the animal trainer became ill and canceled. After she found out what a wallaby is, she located a substitute in Los A geles. Her team also found a diamond cu ter who'd been featured practicing h craft in the backseat of a Lincoln-Mercu commercial; the auto company was revi ing the ad and had to pay him residual This year, the Source traced an actor fro a 1971 Stouffer's French Bread Pizza a for the current agency, as well as a mod featured in a Trump-hotel presentatic whom The Donald had taken a (profe sional) shine to.

"There's nowhere else in the world th advertisers can call to ask for all the wa the word 'best' has been used in tag line and for what products," says Maytheny The Source can come up with dozens, in cluding Apple Macintosh's THE POWER T BE YOUR BEST, Federal Express's ABSC LUTELY POSITIVELY THE BEST IN THE BUS NESS, Gillette's THE BEST A MAN CAN GE Kraft Philadelphia cream cheese's TH BEST THING SINCE SLICED BREAD, and Joh Morrell Meats's MOM'S BEST FRIEND.

Maythenyi and her six-person staff ar also sent on legions of unusual info-chases "Do you know anything about a spot wher a telephone grows legs, starts walking ou of the frame, turns into a dog, and jumps over a pole?" asked one caller. (Turned ou to be a Bell Atlantic spot produced by Broadcast Arts.) What about talent payments in Africa? Commercials in which famous people emerge from showers? (Dozens of celebrities come out dripping in movies, but apparently only schlubs appear in showers in commercials.) Not infrequently, the Source has researched the same new business pitch for two agencies.

Occasionally, the wizards get stumped. No one could help a Heileman brewing executive track down his beer's commercial from the sixties, though he sang the jingle over the phone. Nor has the Source had luck finding a beer spot in which the brand's gold emblem is poured onto the label. And though a clip urging patrons to visit the lobby for candy and popcorn seems to be on *everybody's* movie screen, the Source hasn't been able to crack who produced it.

As a producer at BBDO for four years and at J. Walter Thompson for seven, she was often sent scurrying to find who, what, where. "I'd buzz all my friends to find if they'd ever heard anything like this," recalls Maythenyi. "Often they had, but it was a confidential new campaign they couldn't discuss." She started the Source in 1989, when she saw there was a silver lining in this frustration. "I discovered I had a ridiculous photographic



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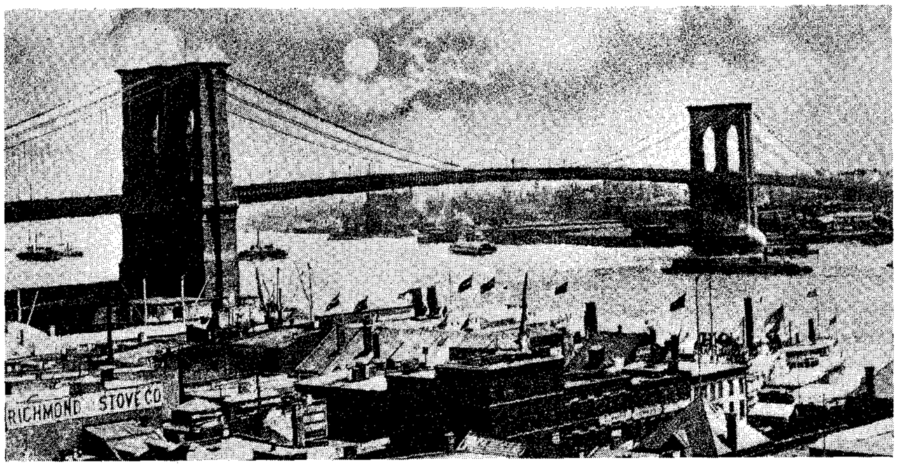

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memory, particularly for visuals and o scure facts, so people were always callir me about specifics. I swore someday I charge for the information." (She doe Her clients pay according to the size of tl agency. The fees range from aroun $1,000 to $20,000 a year.)

In the beginning, Maythenyi, 35, wh graduated from the University of Florid with a degree in film and television, pe sonally phoned 1,000 production comp nies to request reels from 2,800 director Directors willingly complied, for Mayth nyi didn't require that they fill out an forms, and the Source was really acting a a clearinghouse: Agencies with jobs t shoot would call to get a list of director who have done the kind of work they'r looking for. The Source touches base wit each production company at least onc every three months to keep current.

Maythenyi—who had never before use a computer—and her staff reference ever scene in a commercial under every possible heading. (Some 30-second spots hav as many as 33 scenes.) "Our biggest problem is the English language," she says "Everybody describes things differently. Thus, an AT&T commercial (custome testimonials, mainly talking heads) is filed under "Heads in Corners," "Offbeat Angles," "Weird Framing," and "Unusual Graphics." Though dozens of people have called about it, no two have asked for it in the same way, she says.

And some requests are . . . fuzzy. A producer at DDB Needham New York wanted to know who had directed a spot with a couple in a hammock for a "healthy oil." The advertisement (directed by Jeff Jones), it turned out, was for a new frozen entrée by Lean Cuisine.

The Source has been so successful in attracting subscribers and satisfying them that Maythenyi has branched out. Last September, she created a separate database and software program called Source Creatives, to catalogue the creative ranks within ad agencies. (The *Standard Directory of Advertising Agencies*—"the red book"—catalogues the administrators.) Then, in April, Maythenyi had 10,000 newsletters printed synopsizing TV-commercial production news. So far, she's gotten more than 100 subscriptions at $199 each. In September, Maythenyi expects to launch the American Commercial Showcase, a reel of about 100 commercials, selected by their directors. Being what Maythenyi calls an "info-server" puts her at the hub of the trend machine. She can tell what's hot or about to be—sound design, graphic designers who specialize in titles, collaged effects, layering—by the number of requests the Source fields on them. Similarly, she's a good source on what's out. "Requests for information about tinted filters and black-and-white with a splash of color are passé," she says. ■

The Bottom Line/Christopher Byron

CABLE TV'S BCCI CONNECTION

THE ROGUE BANK, CONT.

N THE MULTIPLYING SCANDALS SURROUNDing the Bank of Credit and Commerce International, one of the most baffling quesions has to do with Washington uperlawyer Clark Clifford, who served as lobbyist for BCCI's illegal takeover of a Washington, D.C., bank in 1982. Why would a person of Clifford's acumen and eputation for integrity let himself get mixed up with what is now emerging as one of the crookedest banks of all time?

For the moment, that question remains unanswered. Yet it now appears that Clifford is not the only Establishment luminary who lent his name to a company that has turned out to have BCCI men behind it.

For much of the past seven years, an elder statesman of the U.S. cable-television industry—Bob Magness, 67, the founder and chairman of the board of Tele-Communications, Inc., the U.S.'s largest cable company—has been quietly playing a role reminiscent of Clifford's in the scandal. As a result of interviews and a sifting of records in London and elsewhere, I can now report that Magness served from 1984 to 1988 as a founding shareholder and director of an intelligence-linked, BCCI–connected offshore investment company—Capcom Financial Services, Ltd. Since October 1988, Capcom has stood accused by federal law-enforcement authorities of laundering drug money for the Medellín cocaine cartel while Magness sat on Capcom's board.

Like Clifford, Magness is a shrewd and savvy old-timer. Beginning in the fifties, he built Colorado-based TCI into the largest and most powerful operator of cable-TV systems in the U.S. TCI operates cable systems from California to Connecticut, owns the largest network of movie theaters in the United States, and holds a 21 percent stake in Turner Broadcasting System, which owns Cable News Network (CNN).

Yet by the eighties, day-to-day management of TCI had passed to a new generation, headed by TCI's chief executive, John Malone, and acquaintances of Magness's say he then began to spend more and more time at his ranch in Utah.

That's when BCCI entered his life. And just as Clark Clifford's BCCI adventures have included the involvement of a young protégé, Bob Altman, Magness's story features an ambitious younger colleague—a TCI senior vice-president named Larry Romrell, now 51.

To have a respectable businessman like Magness suddenly materialize in the middle of the BCCI scandal is startling, to say the least. Did he escape notice for so long because prosecutors looked the other way? In fact, the apparent foot-dragging by the authorities may not have been to protect men like Magness or Romrell but to shield the shadowy Middle Easterners behind them.

TAKEN IN?: *Bob Magness (with his wife, Sharon).*

PUT BLUNTLY, A PATTERN IS BEGINNING TO emerge. In it, a clique of Middle Eastern and Pakistani money men from BCCI—some with ties to the Central Intelligence Agency and Middle Eastern intelligence services—seem to have seized upon the luminaries as window dressing for all sorts of nefarious goings-on. Capcom reportedly held no board meetings, and whatever Magness and Romrell learned of the company's affairs appears to have come by way of reports prepared by BCCI–linked management.

Despite repeated requests for comment, neither Magness nor Romrell would be interviewed for this article. Yet company records tell much of their story for them. Those records show that in 1984, Magness and Romrell joined with a group of four Middle Eastern businessmen to form Capcom, ostensibly as an offshore operation to speculate in financial and commodities markets.

Operating out of a London office, and with a commodities-trading desk in Chicago, Capcom eventually became embroiled in a Justice Department sting operation that in 1988 cracked a $32-million money-laundering-and-cocaine-smuggling scheme being operated out of the Tampa branch office of BCCI. With the exception of Capcom and one individual fugitive, the defendants in the case have by now pleaded guilty or been convicted, or are awaiting trial. By contrast, Capcom remains an open case—charged but not prosecuted, with no indication on any court record as to why the Justice Department has chosen to do nothing.

One reason may involve certain Capcom shareholders who served as front men for BCCI's apparently illegal 1982 takeover of Washington, D.C.'s, First American Bankshares. That case, too, languished for years before the pressure of publicity forced investigators to take action.

In short, one finds in Capcom not just an echo of the Clifford situation but evidence of a politically well connected, intelligence-linked gang—a clique that first came together to stage a raid on Washington's First American Bankshares at the start of the eighties, then regrouped later for more skulduggery.

The players in this clique are not yet household names, but they are getting there—and if the government has been slow to move on them, it may well be because of the secrets they hold.

One key member of the gang turns out to be Kamal Adham, a former chief of Saudi Arabian intelligence operations under King Faisal. Adham is believed to have close ties to the CIA and obviously knows where lots of bodies are buried. All in all, it is not surprising that Justice Department prosecutors have hardly seemed interested in pursuing him, even though

Photograph by David Zalubowski.

he has by now been identified as a leading secret shareholder of both BCCI and First American—and now, of course, of Capcom as well.

Or consider a man named Abdul Khalil. Not only is he rumored to have been Adham's onetime top deputy in Saudi intelligence, he also turns out to have been a major shareholder in both BCCI and First American—and now, of course, in Capcom too.

Or consider a Saudi businessman named Elsayed Eljawhary. A source in London says Eljawhary is Adham's business manager. BCCI documents identify Eljawhary as a shareholder of First American; now he turns out to be a shareholder of Capcom to boot.

Or consider Syed Ziauddin Ali Akbar, who became a founding shareholder of Capcom while he worked as head of treasury operations at BCCI in the mid-eighties. A secret report last April by BCCI's London accountants, Price Waterhouse U.K., names Akbar as a ringleader in a scheme that now appears to have used Capcom to loot perhaps as much as $1.3-billion of BCCI booty. He was recently released from a British prison after serving time on a money-laundering rap.

WHAT NEXT?: *Agha Hasan Abedi founded scandal-ridden BCCI in 1972.*

Photograph by Zafar Ahmed/AFP.

Another Capcom shareholder, Hattan Pharaon, is the little-known younger brother of Saudi financier Ghaith Pharaon. Ghaith is currently under investigation as a result of his involvement in all sorts of hanky-panky, from a BCCI–linked scheme to take over a bank in Encino, California, to a scheme to sell a Georgia bank to First American in Washington.

SEVERAL CAPCOM NAMES ARE NEW TO THE BCCI saga. One founder of the company, Robert Edward Powell of Long Beach, California, spends most of his time operating a BCCI–backed business—Global Chemical Systems—in the Gulf. Interviewed last week in Muscat, Oman, Powell said Global Chemical was set up in business in Saudi Arabia by none other than Kamal Adham, the ex–Saudi-intelligence biggie, whose pal Khalil turns out to be a member of Global's board.

Yet another founding shareholder of Capcom, Christopher Williams, is a Londoner. At the time of Capcom's establishment in 1984, Williams was the managing director of a financial-futures-trading subsidiary of an old-line London brokerage firm, Rudolf Wolff.

One of Williams's top assistants at Rudolf Wolff at the time was an ex–Bank of England currency trader named Jeremy Tigar. Reached in Spain last week, Tigar said that at one point, the Rudolf Wolff office headed by Williams did a significant amount of business with Capcom.

Reached in Portugal last week, Williams revealed that he had been an actual founding shareholder of Capcom, but said that he had sold his stock in the company after his superiors at Rudolf Wolff told him the investment was a conflict of interest. Williams said Capcom did business on the Chicago commodities markets, but stopped dealing through Rudolf Wolff after setting up an office of its own in Chicago.

A search of records in Chicago revealed that in 1985, a commodities company called Capcom Futures, Inc., was established in Illinois with an office in Chicago. Records indicate that Capcom in London owned 4 percent of this firm. The records reveal that in 1987, three of Capcom-London's directors—Akbar, Romrell, and Magness—took loans from their company to buy stock in Capcom Futures in Illinois.

Capcom's current managing director is a London lawyer named Michael David Barrett. Interviewed last week in London, Barrett said he had no idea who Capcom's current shareholders are, but he insisted that the firm's sordid past is behind it. Maybe so, yet it seems hard to have much confidence in the managing director of a company who says he doesn't know whom he works for.

When asked about Williams, Barrett didn't sound any more convincing. Barrett first said he didn't know who William was, then later corrected himself and confessed that he was actually Williams's personal lawyer. In fact, the two men are directors, along with Tigar, of a compute company oddly named the Internationa Golfers Club. Williams and Tigar also appear to have been shareholders in a company—First Travel Limited—that handled travel bookings for none other than Capcom. Who is one of First Travel's larges shareholders? Ziauddin Akbar—who else!

In spite of its troubles, Capcom stil seems to be in business—and still seems to be linked to Akbar. A search of company records revealed that Ziauddin may no longer be a Capcom director, but a person with an almost identical name—Raziuddin—most certainly is. That individual, using a postal mail-drop address in Muscat, became a Capcom director at just around the time Ziauddin was getting into hot water on his money-laundering rap in Tampa. Both Powell and Barrett say Raziuddin is in fact Ziauddin's brother.

HOW DID MAGNESS AND ROMRELL GET mixed up with such a slippery bunch of characters? Since neither man would be interviewed, what follows is pure speculation. But in the incestuous, back-scratching Washington political scene, the answer may well be that Clifford—who also declined to be interviewed—played the middleman. The Washington superlawyer not only knew the BCCI men well but also moved in circles that on at least one occasion overlapped with those of Magness and Romrell.

That occurred during late 1981 and early 1982—at just about the time when Clifford was helping the men from BCCI take over First American. As luck would have it, Clifford was also serving at the time as an outside director for one of the U.S.'s leading media and publishing companies, Knight-Ridder, Inc., of Miami. And in 1981 and early 1982, the boards of Knight-Ridder and TCI were engaged in intensive study regarding a merger of certain cable operations between the two companies.

What, if anything, got discussed between Magness and Clifford during that period isn't known. Yet a remark dropped casually, indeed innocently, could have set the wheels of an introduction turning.

However it happened, once they got the attention of Magness and Romrell, the Middle Eastern hustlers offered a stock-and-directorship package to cement a deal. Magness began with a 10,000-share investment and a seat on the board. For his part, Romrell got more than ten times as much stock—110,000 shares in all—assuming the position of the fledgling company's chairman of the board.

Business must have been good, for by the start of 1988, Magness's holdings had own to 250,000 shares while Romrell's ock had soared to 2.75 million shares. en, in late October 1988, both men ruptly resigned their directorships. Had mething gone wrong? Indeed it had.

Ostensibly engaged in commodities and ancial-futures brokerage activities, apcom in reality had been operated as a aud factory. Finally, on October 11, 988—a week and a half before Magness d Romrell resigned—Capcom was arged by federal prosecutors with plotng to traffic in cocaine as well as undering $14 million in drug roceeds through the Tampa ranch office of BCCI.

There is no evidence that Rom-ell or Magness knew the company ey presided over was being run audulently—any more than there evidence that Clifford knew he as being used as a device to hide n illegal bank takeover. Instead, hat one finds in Capcom is yet nother example of presumably ard-nosed businessmen getting rushed by BCCI and instantly urning into world-class chumps.

OVERNMENT OFFICIALS IN THE CASE on't come off any better. A Jusice Department spokesman last eek said the Feds didn't press orward against Capcom because hey couldn't get jurisdiction over he London-based firm. Yet during he ten months that followed the October 1988 Tampa indictments, Capcom wasn't naccessible at all. In reality, it seems to ave continued for several months to trade financial instruments on the Chicago Board of Trade, where it was a member firm.

And a dirty operation Capcom was. Records obtained from the Chicago Board of Trade show that on August 15, 1989, the firm was expelled for life from the exchange. The stated reasons: maintaining misleading books and records; engaging in reckless and unbusinesslike conduct; failing to keep accurate records of who its clients were; engaging in fraud; and pursuing dishonorable and dishonest conduct. Through it all, the Justice Department appears not to have realized that this was precisely the same firm the prosecutors were charging with drug crimes in the Tampa case.

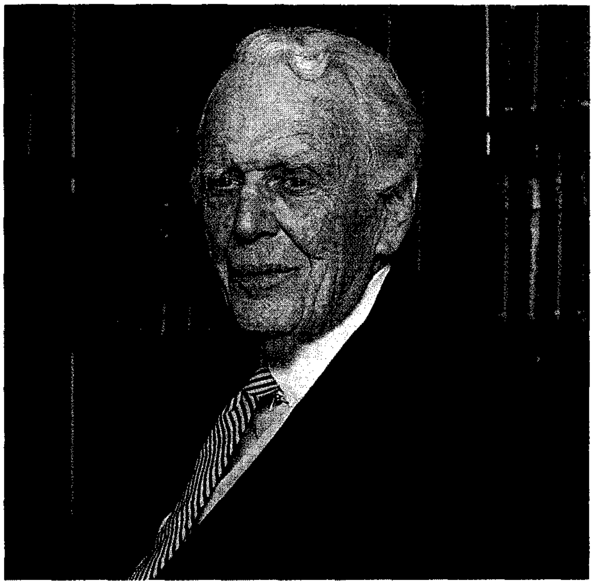
Two months later, Capcom Futures, Inc., the Capcom affiliate in which Akbar, Romrell, and Magness had earlier taken large positions as shareholders, got into hot water in Chicago. The firm was fined $500,000 and ousted from the Chicago Mercantile Exchange for failing to provide proper documentation for cash transfers during the period of the government's undercover drug investigation in Tampa.

Were prosecutors really looking for wrongdoing inside these firms? In the insider-trading cases of the late eighties, federal prosecutors turned Wall Street upside down on evidence so flimsy as to be virtually nonexistent. Yet the government pressed ahead anyway. Result: Nearly every conviction in those cases has by now been thrown out on appeal.

By contrast, wherever one looks in the BCCI case, one finds powerful evidence of crime that doesn't seem to have been investigated very thoroughly at all. In New York, private investigators for Unitel Consulting, an international investigative firm, are now said to have uncovered evidence that the New York branch office of BCCI funneled money into the pockets of the Gambino crime family—typically through loans on mobbed-up construction projects. In one case, more than $16 million seems to have disappeared entirely, along with the borrower, a Pakistani-owned construction company based in North Carolina.

In the government's prosecution of Manuel Noriega—one of BCCI's most cherished depositors—foot-dragging by the Justice Department has been endless. This in turn has fueled charges that the Bush administration is fearful of what Noriega may say at trial regarding the CIA and BCCI in Central America and elsewhere.

The Tampa drug prosecutions have produced some of the most extreme examples of all. Among other things, prosecutors seem to have brushed aside evidence from a U.S. Senate undercover investigation—complete with incriminating tapes made by IRS investigators—showing that BCCI was laundering drug money in behalf of Noriega. "The Tampa prosecution has been really sorry," says Jack Blum, the Senate investigator who first presented Florida prosecutors with the taped evidence of Noriega's drug-money accounts at BCCI. "Everything just got left in the pending file."



DUPED?: *Clark Clifford's BCCI involvement is a puzzlement.*

WHAT IS TO BE MADE OF ALL THIS? OVER THE past year, I have repeatedly raised warnings in this space regarding international banking activities that one way or another looked fishy. Early last year, I warned that the U.S. invasion of Panama probably would not make a dent in drug-money laundering through that country and quoted, by name, the newly appointed head of Banco Nacional de Panama as telling me in an exclusive interview that 10 percent of his country's banks are crooked operations ("The Bottom Line: The Panama Connection," January 22, 1990).

Now a source reports that the Banco Nacional de Panama, which for years had reportedly been used as a drug-money laundry, may have been transporting funds through a Capcom- and BCCI–linked outfit known as Finley International, Ltd. The source says that discovery of some $20-million in unexplained receipts on Capcom's books was a key reason Arthur Andersen resigned its auditing account with Capcom.

This past February, I called attention to possible intelligence-service involvement in a scandal inside the Atlanta branch office of Italy's Banca Nazionale del Lavoro, which had supplied billions in unauthorized aid to Iraqi strongman Saddam Hussein during the eighties ("The Bottom Line: The Iraq Connection," February 11). Then, in June, I warned of possible ties between BNL and BCCI ("The Bottom Line: The Big Muddy," June 24), and earlier this month I reported that federal investigators had tried to discourage Manhattan district attorney Robert Morgenthau from investigating those ties ("The Bottom Line: Inside a Private Bank," August 5). Now I can report that a Swiss banker, Alfred Hartmann, onetime deputy chairman of the big European chemical combine Hoffmann-La Roche, was one possible interface between the two banks. During the eighties, he served as a director of BCCI as well as chairman of the board of BNL's Swiss operation, Lavoro Bank AG, based in Zurich.

It is impossible to say what will be the next turn in the BCCI scandal. But it certainly might help clarify matters a bit if the Justice Department gave some credible answers about why it let the mess at Capcom fester under the noses of prosecutors for seven years, apparently without doing anything. It would also be nice if Larry Romrell and Bob Magness explained how they got drawn from the upper reaches of American business into the orbit of an offshore rogue bank. ■

Photograph by Diana Walker/Gamma-Liaison.

FAST TRACK

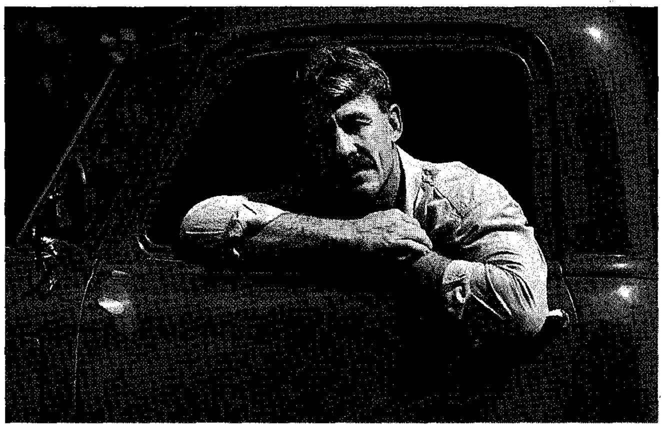
EDITED BY CHRIS SMIT

BRIEF LIVES

TALES FROM THE DARK SIDE

"HUMAN BEINGS JUST GOT to tell stories" is something that Shed is fond of saying—Shed being the narrator of Tom Spanbauer's visceral new novel *The Man Who Fell in Love With the Moon* (Atlantic Monthly Press; $21.95).

Spanbauer has tons of stories, many of which are sewn into this sprawling tragicomedy set in a gold-rush town called Excellent, Idaho. Shed, who is definitely a bisexual and most likely a half-breed, shares time, beds, and whiskey bottles with a pair of loving, flamboyant whores and a soulful rancher who might be his father. The book is equal parts bizarre Bildungsroman, raucous picaresque, and hard-driving wild-West yarn.



Author Tom Spanbauer in Oregon: Wild years, wild novel.

As Shed says, "a crazy story about crazy people told by a crazy."

Spanbauer's own stories are hardly less crazy: having to sneak Steinbeck in the granary as a lonesome Catholic farm boy in Idaho; working for the Peace Corps in Kenya and falling in love with Hemingway; becoming a hippie; getting married and divorced; discovering he was gay and getting beat up because of it; living destitute and drinking and snorting too much in New York; and disgorging *The Man Who Fell in Love With the Moon* over one long, black four-year stretch.

Spanbauer was 34 when he first visited New York, in 1980, knocking on publishers' doors with a manuscript. Rejection had an unlikely effect: Three years later, Spanbauer moved here, working as an apartment-building super in the East Village while in Columbia's graduate writing program. Success crept ever closer: During the filming of *Slaves of New York,* based on the book by Columbia classmate Tama Janowitz, Spanbauer the super got to clean up the mess left on the sidewalk by the film crew.

By the time his first novel—the autobiographical *Faraway Places*—was published, in 1988, Spanbauer had already descended into Shed's twisted world, where morality, sexuality, and race are gigantic question marks. "A lot of the stuff I came up with was pretty fearsome, facing some personal devils head-on," says Spanbauer. "I couldn't distinguish between the world and the book. At one point, I was so stressed out, I passed out in Penn Station. I went to a very dark, dark place with this one."

Another of Shed's maxims: "Takes darkness to see the light."

The turmoil may soon be behind Spanbauer. Although he's kept an apartment in New York, he's in Oregon now, recuperating from writing the book. "This was a big birth; I didn't know if I'd make it through," he says. "But it's an important thing to do, to check out that dark side, the place that makes your eyeballs sweat. You see how much of a warrior you are." STEPHEN J. DUBNER

PRICES

AS TEMPERATURES RISE, HERE'S what it costs to try to fight off perspiration:

☐ Three-ounce bottle of Dr. Scholl's foot powder, from Bigelow Chemists, 414 Sixth Avenue, $2.39.

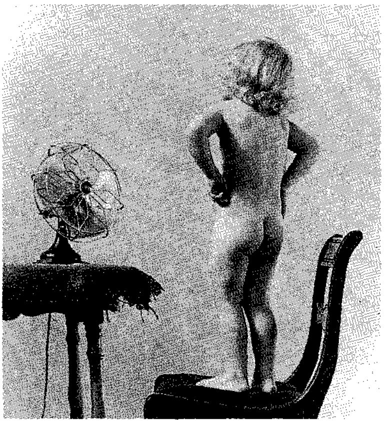
☐ Kleinert's Dress Shields, from Woolworth, 170 East 42nd Street, $3.60.

☐ Reebok terrycloth headband, from Herman's World of Sporting Goods, 845 Third Avenue, $4.19.

☐ *Gonna Make You Sweat,* a twelve-inch dance-mix cassette by C&C Music Factory, from Sam Goody, 230 East 42nd Street, $4.99.

☐ One-hundred-tablet bottle of Lilly Salt Pills, from Zitomer's, 969 Madison Avenue, $6.09.

☐ Drionic electronic sweat controller (which claims to "keep the heavy sweater dry for six-week periods. . . . Specify underarms, hands, or feet"), 1-800-432-5362, $125.



OVERHEARD

ON THE WAY OUT OF *Six Degrees of Separation,* an expensively dressed woman to the sixtyish man in front of her: "I'm glad you liked the play, Arthur, and next week I've got another treat for you: I'm seating you next to Kissinger. Be sure and let me know who you're bringing, because Henry has to research all the guests."

Photographs: top, Ancil Nance; bottom, H. Armstrong Roberts.

NIGHTCRAWLER

On the Wagon

PEDESTRIANS GAWK. DOGS bark. Cops give the thumbs-up sign as the neo-Woodstock vehicle rolls down Broadway blasting the B-52's "Love Shack" from a 450-watt speaker system.

There's a new bus on the streets, and it definitely isn't MTA-issue. No, the Bar Bus is a retired school wagon done up in a tropical motif to appeal to yuppie barhoppers. At 5 P.M. every Thursday, Friday, and Saturday, the bus makes an initial stop at the World Financial Center. Then, until 4 A.M., it shuttles as many as 65 revelers between any of the sponsoring uptown saloons—Brother Jimmy's BBQ, Manny's Car Wash, Bamboo Bernie's, and the Bear Bar. The Miller Brewing Company has bought advertising on the bus's sides.

Once aboard, riders are offered neon leis, Day-Glo shades, T-shirts, drink coupons, and nonalcoholic beer; the real stuff isn't allowed. This sixties-style bus, it turns out, has a real nineties sensibility: Repeatedly broadcast over the loudspeaker are the official Bar Bus mottoes, "Drink and be driven" and "Party and ride but don't drink and drive."

One for the road: The Bar Bus.

"Our purpose is twofold," says James Goldman, who owns the four bars. "To provide patrons with a safe means of getting around town, and to benefit the sponsoring bars and restaurants by steering business our way."

Goldman is recruiting more bars for the bus route, but for some passengers, the destinations aren't important. "Where are we going?" one Wall Streeter asks another as they climb aboard and find their peers gyrating to the Gypsy Kings on the bus's dance floor. "Who cares, man?" says his friend. "This bus is a total gas!" MARCIA VICKERS

STREET LIFE

LEARNING TO FLY

STEPHEN QUINTIN PUMPS his skateboard past the gangways of gaping tourists just off the Statue of Liberty Circle Line ferry. "Do or die, it's time to fly!" he cries. To the consternation of the souvenir hucksters along the Battery Park esplanade, a sizable chunk of the crowd abandons the cheesy Big Apple memorabilia to watch Quintin perform his act, which consists of leaping over progressively longer strings of municipal trash barrels onto a waiting skateboard.

"Thirteen feet of solid-steel death itself!" he deadpans as he wheels into position 25 yards or so from the barrels. He kneels beside his board and solemnly crosses himself, then hurtles toward the abyss, landing deftly on the second board after clearing the barrels with ease.

Jump-up comedy: Quintin soaring toward his waiting skateboard.

This being New York, Quintin's act is less about skateboard derring-do than about, well, art. Or, in the words of the 24-year-old dropout from NYU's film school, "I'm, like, a comedic philosopher who jumps garbage cans to attain mass appeal."

To his credit, the diminutive Quintin isn't David Byrne Jr. He has a winning, Buster Keaton–esque gumption and a fine sense for skewering mass culture's overblown heroics. Evel Knievel jumped Greyhound buses; Quintin soars over garbage, then autographs it. Even the tourists who see him on weekends at Washington Square Park or on Astor Place seem to understand that his portentous agony-of-defeat prattle is a send-up.

Quintin's been a skateboarder since he was a seven-year-old in Islip. His act took shape during the break-dancing craze of the early eighties, when he figured he could make at least as much as some guy spinning on a piece of cardboard. Eventually Quintin added a comedy routine to his jumps—"I needed an angle," he admits—including a bit called the Jesus Christ Church of Transcending Garbage. He now averages about $150 per show.

Quintin acknowledges that the more serious stunt skateboarders around town hold him in extremely low esteem, even though he's accumulated 153 stitches. "The current craze in skateboarding is almost cyberpunk in nature," he explains, "hypermechanical, very fast and technical. They hate me because I'm, like, this gimmick. All my tricks are from the seventies, the early days of skateboarding, when it was pure.

"I am," he concludes with a flourish worthy of an NFL first-draft pick on the cusp of his first Gatorade endorsement, "no longer just a skateboarder." MICHAEL WALKER

Photographs: top, Ed Quinn; bottom, Charlie Samuels.

DAYS BEYOND RECALL

Room With a Vow

The Mitchels at the Paramount in '41 and '91.

IN THE SUMMER of 1941, Claire and Arnold Mitchel were married at the Century Paramount hotel. It was a dowdy but—in the opinion of two traditional Jewish families—proper place on West 46th Street. She was 20 and he was 22; the subway cost a nickel; a hit wartime song went like this: "What's good is in the Army, what's left will never harm me." The Mitchels married partly so Arnie could avoid the draft, but it didn't work: After a few months and the conception of their first child, he went off to fight in World War II, and Claire went home to her parents in Herkimer, New York.

In the summer of 1991, Claire and Arnold Mitchel are getting married at the Paramount hotel. It is now a wildly stylish place with a huge, high-ceilinged, sofa-strewn lobby attended by so many comely bellhops that it looks like an Obsession commercial. It is the hotel of choice for pop stars from Harry Connick Jr. to the Black Crowes. But when Claire saw the *Vanity Fair* spread about Ian Schrager and Philippe Starck's multi-million-dollar renovation last summer, she said, "Hey, I got married there."

Half a century later, last Sunday at six, the bride—a tall, self-assured woman whose wise eyes haven't dulled over 70 years—stands before seventeen of the original 100 guests, next to the five-tiered wedding cake. She wears an off-white linen suit and a single strand of pearls and holds a bouquet of roses, her hands shaking slightly with schoolgirl nerves.

The Mitchels' son Jeffrey, who has flown in from Israel with his own son, leads the Hebrew blessing and renewal of the wedding vows. After Arnold steps on the glass, the dearly beloved gathered here (including granddaughters Tammy and Deena from Ohio and a man in a khaki suit bearing an uncanny resemblance to Colonel Sanders) cry, "Mazel tov." Everyone sits down for a three-course dinner served by waitresses wearing trousers and wide black headbands.

In fusing the intimacy of a small hotel with the luxury of a vast one, Schrager intended to close the current generation gap in the hotel industry; in footing the bill for the Mitchels' golden anniversary, he closed a generation gap of a whole other sort. As Claire—who started college at 50 and is now a columnist for the Miami *Herald*—says, "The edges of history wear off."

CHRISTIAN WRIGHT

SOUNDS

THE NEW YORK ROCK EXCHANGE

SEVERAL MONTHS AGO, George Ennis was working as a bank consultant and reminiscing about the days when his rock band, Sundown, toured small bars and clubs in the South. Fifteen years had passed since the band broke up, and Ennis swore he'd never play guitar or sing again.

Yet here is Ennis, 39, on a Saturday afternoon in August, strumming along with four strangers in a music studio in the financial district. In fact, Ennis is here every week, playing and singing again like a pro.

The catalyst behind Ennis's turnaround is a service called the Off Wall Street Jam, which matches amateur musicians of similar musical interests and abilities. The Jam also provides rehearsal space and instruments, including electric guitars, amplifiers, a drum set, and a sampled grand piano. You provide the energy.

The Jam was created last fall by two professional musicians, Doug Berlent, 28, and John Watts, 29, to support their struggling careers and liberate fellow rockers trapped in pinstripes.

"Most of the people we knew in college played an instrument or had a talent," Berlent says. "And 90 percent of them went on to law school, medical school, computer school, or took a job that put them in a suit, which means that 100 percent of them are unhappy."

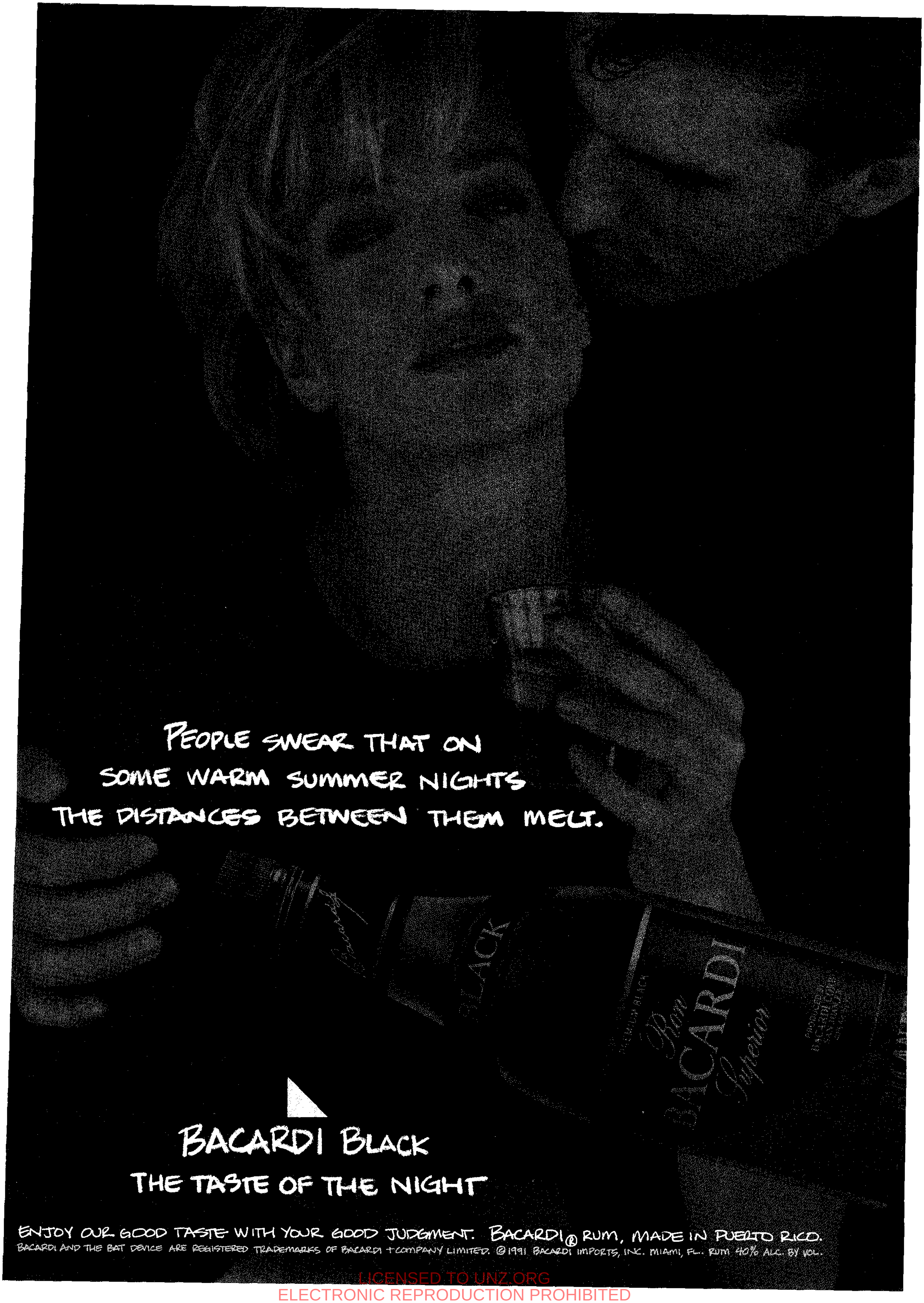
So Berlent and Watts converted a Murray Street rehearsal space and began holding auditions. Aside from discouraging professional musicians from joining in, they don't turn anyone away. Mostly rock, jazz, and blues reverberate from the rehearsal room, but the Jam welcomes all styles of music. "One guy came in here wanting to play only Persian music," Watts says. A year's membership is $25, and there's a $20 fee for each 90-minute session.

Since the studio opened last November, more than 400 people, from executives at Kidder, Peabody and the Bank of New York to telephone technicians, have signed up, and many have performed at the monthly Jam shows at Wetlands. Since becoming a Jam regular, George Ennis has quit his bank job and returned to music.

"All of a sudden I'm dreaming again," he says. "I have not dreamed in fifteen years."

EVAN AMBINDER

Photograph by Ken Collins. Illustration by Peter O. Zierlein.



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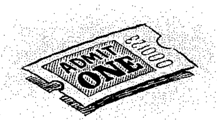
HOT LINE

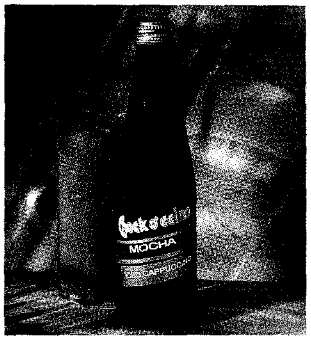


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ASK GAEL

What's as refreshing as iced espresso at a sidewalk café in Rome?



Les Jörgensen

Look for Chock o'ccino by Chock Full of Nuts. It tastes like iced cappuccino, comes in three flavors, and is now available at the supermarket in four-packs for $2.99. I'm especially mad about mocha.

The kiddies are restless, but the grown-ups want lunch. Where can we go?

On Sundays, head to the Tribeca Grill for banana-stuffed French toast, hazelnut waffles, eggs poached on roast-beef hash or scrambled with homemade sausage. Then linger over caramelized peaches with almond strudel or homemade sorbets before trooping upstairs to Robert De Niro's private screening room for 30 minutes of animated short films from around the world—screenings at 12:30, 1:15, and 2 P.M.

TASTINGS

BY ALEXIS BESPALOFF

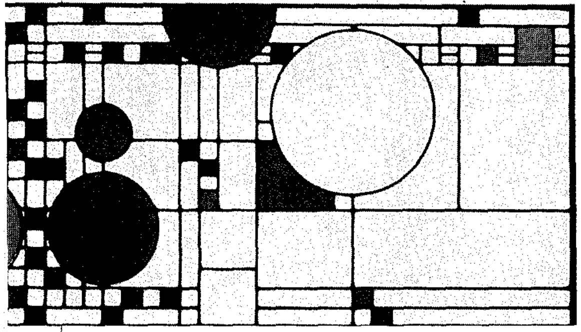
The assertive taste and lively acidity of Sauvignon Blanc make it a versatile summer white that's also less expensive than most Chardonnays. Look for the 1990 bottlings from Silverado and Caymus and the Fume Blanc of Ferrari-Carano, Dry Creek, and Beaulieu Vineyard ($10 to $11).

MUSIC

Turandot: Beni Montresor's sets can't compete with Zeffirelli's at the Met in terms of extravagance, but they far more effectively suggest a mysterious China of ancient myth and whiplash cruelty. The New York City Opera production is intelligent and imaginative. Unfortunately, August 15 is your last chance to see it this season.

M. Swope Assoc./C. Rosegg

Together again: The great South African singer Miriam Makeba teams up with trumpeter Dizzy Gillespie for a sure-to-be memorable concert at the World Financial Center Plaza. The performance is on August 18 at 4 P.M. The concert's free, and it will be the duo's final stop in its five-month tour of Europe and all over America. For more information, call 945-0505.

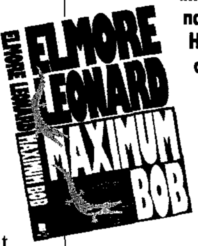


ART

"Frank Lloyd Wright: Preserving an Architectural Heritage": More than 70 pieces—windows, furniture, dinnerware—are on view at the American Craft Museum as a way of celebrating Wright's domestic work. A ten-minute video has interviews with residents of FLW houses. August 15 through October 27.

BOOKS

***Walter Winchell: A Novel,* Michael Herr: The granddaddy of gossip columnists seems an unlikely subject for the veteran Vietnam War reporter, but he manages to pull it off. Herr, who wrote *Winchell* as a screenplay, makes no apologies for the short scenes and punchy movie dialogue. The work's full of energy and wit and fueled by naughty tales of Hemingway, Roosevelt, and others from the forties and fifties (Vintage; $9).**



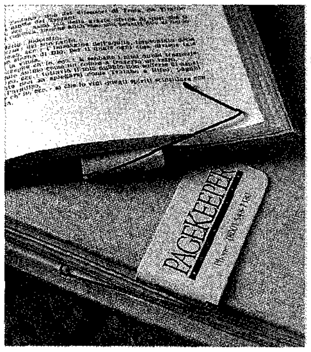
Maximum Bob, Elmore Leonard: The title character is a tough judge. Ex-con Elvin Crowe is out to get him (Delacorte Press; $20).

VIDEOS

World of Video, at 178 Seventh Avenue South, has laser discs for rent—and right now, it's one of the only stores in town that do. So far, there are around 1,000 titles, ranging from *Ben Hur* to *GoodFellas.* Five prepaid rentals are $16, and there's a $21 membership fee.

SHOPPING

"PageKeeper": Attach this nifty metal bookmark to your copy of *Barbarians at the Gate,* and it automatically keeps your place as you turn the pages. It's $3.50 at the Traveller's Bookstore, 75 Rockefeller Plaza.



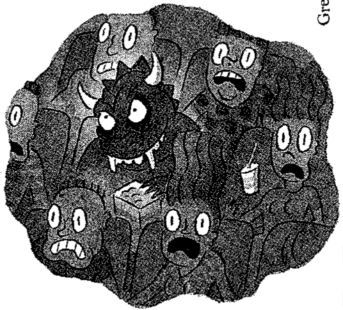
Rik Davis

SCENES

3rd Bass at the Beacon: The boys from Brooklyn are one of the few rap acts that are as electrifying onstage as on record. They'll be kicking some rhymes from their new album, *Derelicts of Dialect.* August 16.

Circle Line's Celebrity Summer Cruise has Tama Janowitz lined up for the August 14 ride. Janowitz, author of *Slaves of New York,* puts her own spin on literary New York during the two-hour cruise from 7 to 9 P.M. Tickets are $25, and the evening benefits POWARS (Pet Owners With AIDS-Related Syndrome). For reservations, call 563-3200.

Greg Clarke



MOVIES

"Summer Festival of Fantasy, Horror and Science Fiction": In this week's lineup, there's something for just about everyone—from a campy Maria Montez in *Cobra Woman* ("Give me the cobra jewels!") on August 14 to *The Old Dark House,* whose killer cast includes Boris Karloff, Melvyn Douglas, and Charles Laughton (August 16 and 17). At the Film Forum 2.

TELEVISION

***The Ron Reagan Show:* The former first son tackles late-night television five nights a week, beginning Monday. (Channel 5; August 12, 11:30 P.M.)**

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Dance of De

Alexis Welsh with one of her dogs.

AP/Wide World

ith

A Fatal Stabbing on West 69th Street Brings the Curtain Down on Two Lives

By Michael Stone

Kevin McKiever, arrested for killing Welsh.

Stan Honda/New York Newsday

ALEXIS WELSH WAS AN IDEAL NEW Yorker, a model of pluck and enterprise. During the twelve and a half years she lived here, she grew from student to showgirl to career woman, a small-town girl realizing one dream after another. She never lost her ready smile or her stubborn sense of right and wrong, and she loved the city and mined its resources tirelessly. She was always thinking of what she could do next, friends say. There were never enough hours in the day.

With her heavy schedule, Welsh, 30, always got up at 5 A.M., and Saturday, June 8, was no different. She had been house-training her cocker-spaniel puppies, Pizza and Pepperoni, and their routine included an early-morning walk. Careful not to awaken her husband, Chris, she dressed quickly: a gray sweatshirt, faded jeans, sneakers. Then she rounded up the dogs, took the elevator down from her fourth-floor brownstone apartment at 143 West 69th Street, and stepped out into a fine spring dawn.

Welsh headed to Dog Hill, a swell of land just north of the 69th Street entrance to Central Park where neighborhood dog owners gather with their pets in the early mornings and evenings. Crossing Columbus Avenue, she ran into a neighbor, one of the Dog Hill regulars out with her mixed Labrador, and they briefly walked together along 69th Street. The neighbor later told police that she had seen a tall panhandler in a dark-red coat on Columbus Avenue and had noticed him strolling parallel to her and Welsh on the opposite side of 69th Street. After the neighbor turned into her building, a quarter of the way down the block, the panhandler apparently crossed the street and intercepted Welsh in front of a brownstone at 31 West 69th Street.

Residents all along the block woke up to the sounds of Welsh and the vagrant scuffling. Alexander Ross, a 50-year-old advertising executive, heard Welsh screaming just below his second-story window and knew instantly he was hearing more than a garden-variety domestic quarrel. He peered through his Levolor blinds and saw a dark-skinned man straddling Welsh, who was struggling on the sidewalk. "It looked to me as if he were punching her in the stomach," Ross recalls.

In the ground-floor apartment right below Ross's, Bob Pellettieri, 30, a stockbroker, heard Welsh's cries for help as if in a dream. Her last entreaty, a bloodcurdling scream that echoed off the buildings and silenced the birds up and down 69th Street, snapped him out of his sleep. He didn't even bother to look out his window. He'd dozed off in his shorts in front of the TV the night before, and now he hit the floor running. He reached Welsh in seconds.

She was lying on her side, a fifteen-inch carving knife jutting at an angle from her lower back, just above her kidney. "There was blood on her abdomen, trickling over her back," Pellettieri says. "I didn't notice the knife at first, it was buried so deep inside her." He asked her what happened.

"He stabbed me," Welsh said.

Pellettieri looked up and saw the tall panhandler, who was still in Welsh's field of vision. He'd just crossed the street and was walking east toward the park "slowly, like nothing happened," Pellettieri says.

Dance of Death

"I asked her, 'Is it the man in the red coat?' " Yes, she said.

The man Welsh identified as her assailant was Kevin McKiever, 34, a vagrant with a long history of mental illness and drug abuse. If Welsh's life was the archetypal urban dream, then McKiever's was its underside, a nightmare of indigence, anxiety, and violence.

Things hadn't always been that way. As a youth in Harlem, McKiever, like Welsh, had been a gifted student with a flair for the arts. He had gotten a scholarship to Bard College and seemed a sure bet to make it out of the slums. But while at Bard, he began hearing voices and seeing visions, and he retreated into a private, twilight world from which he never returned. McKiever did come back to New York, however, at just about the time Welsh was preparing to move here. Both were drawn to the city by hopes of a career in show business. But while Welsh moved from success to success, building a rich, integrated life, the city took its toll on McKiever, who lived in the streets on and off for fourteen years. By the time his path crossed Welsh's on June 8, the disturbed young man had become a withdrawn and dysfunctional drug abuser, then a dangerous pariah in the grip of a deepening psychosis.

Though he was in and out of hospitals, shelters, clinics, and courtrooms most of his adult life, McKiever slipped through the cracks of a system that at times seemed as disjointed as he was. The courts treated him as though he were a sane criminal; the hospitals, as though he were a harmless madman. Even when the two systems tried to extend their normal services, they were defeated by a host of legal and economic proscriptions. They threw out their feeble safety nets, but McKiever crashed through them one by one.

SHOW BIZ

Welsh moved from success to success. McKieve

McKiever at Bard and in a poster for 'The Me Nobody Knows,' a 1980 Seattle musical about life in the ghetto.

WELSH'S BRUTAL STABBING STUNNED A CITY ALREADY battered by crime. It also raised troubling questions about the changing character of the homeless—in particular, a new generation of fera young men, more aggressive and erratic than their predecessors—and the system that's supposed to monitor them. People began to wonder about the long-term effects of crack abuse. Would mild pathologies left to fester in the streets erupt, more and more, into violent behavior? And how could a system that failed to identify, much less treat, Kevin McKiever expect to deal with the truly hard cases—the ones that never even approach social-welfare agencies?

While New Yorkers wrestle with these questions, they can take heart from one aspect of the case. Unlike the 38 Queens residents who ignored Kitty Genovese's cries for help in 1964, Welsh's neighbors came quickly to her aid. The police got nine 911 calls, and several residents were at Welsh's side within seconds. One followed McKiever into Central Park and pointed him out to the police, who arrested him. But no one could help Alexis Welsh. She died on the operating table at 11:08 A.M., five and a half hours after police say McKiever assaulted her.

KEVIN MCKIEVER WAS BORN DECEMBER 8, 1956, IN HARLEM. HIS father, James McKiever, a minister now working with the homeless in Savannah, Georgia, and his mother, Eleanor Matthews, a former family counselor who lives in Portland, Oregon, divorced shortly afterward. The parents give wildly different versions of their marriage and breakup. McKiever claims his ex-wife belittled his masculinity—a charge she denies. Matthews says that McKiever was jealous and controlling, the type of man who beats you on the weekend and brings you flowers on Monday—a claim that her ex-husband says is "completely false." On this much, however, the two agree: They separated before Kevin was born. McKiever returned for a short time when Kevin was about seven months old. The parents fought violently and often. "Our relationship was and is a war," James McKiever says.

The family lived in the Johnson Houses, a public-housing complex at 115th Street and Lexington Avenue. Kevin's father, then a high-school dropout, worked briefly for Chevette's, a Madison Avenue lingerie shop, before returning to the South for good. Kevin's mother says he rarely visited his children, refused to let them visit him, and never really supported them or sent gifts. McKiever claims Matthews persecuted Kevin and his older sister, Gail, because they liked and resembled him.

For all the accusations and strife, Kevin seems to have grown up lively and outgoing, a bright, precocious boy who always wanted to be the center of attention. His mother sent him to Our Lady of Angels, a private Roman Catholic school at 232 East 113th Street; enrolled him in a weekend enrichment program at the Ethical Culture Society; and entered him in the New Dance Group Studio, a school then at 254 West 47th Street.

In the fourth grade, Kevin transerred to P.S. 129, at 425 West 30th Street, where he was placed n an advanced class. Classmates emember him as a popular boy—all, good-looking, and sensitive, vith an infectious interest in theaer.

"He had a flair for the dramatc," says Sarah Scott, a former lassmate. "He was always talking bout breaking into show business. We all felt he was the one who would become something."

In those days, Harlem was a gentler place for children. Crack, automatic weapons, and hordes of the homeless weren't the problems they are now. For fun, McKiever and his friends would meet after school at a fried-fish joint on 133rd Street at Amsterdam Avenue. Or they'd hang out in the evenings at the railroad tunnel near 123rd Street and the West Side Drive—a lovers' lane where Kevin and classmate Felicia Thomas kissed and held hands.

d in the streets.

McKiever graduated from P.S. 129, having been voted the student most likely to succeed. He then attended Michelangelo, a public junior-high school in the Bronx, and was accepted by the High School of Performing Arts. He acted at the 135th Street YMCA and the Double Image Theatre Group, then at 250 West 65th Street, and sang once in a chorus at Lincoln Center.

But classmates also remember him as "soft": untalented at sports and uninterested in the macho posturing of the streets. What's more, his ears stuck out, and he spoke with a stutter and a slight gap-toothed lisp. He once said that most of the kids at school didn't like him because they felt he "spoke strange and . . . appeared strange."

Welsh, in her days as a Rockette.

"We grew up in Spanish Harlem," says James Ross, a boyhood friend of McKiever's. "Let's face it: You see someone taking tap lessons, he's going to get a foot in his behind."

But Kevin's troubles went well beyond fighting. While in his twenties, he told his mother that when he was nine, he'd been raped by a gang of older boys from the neighborhood. Years later, Kevin McKiever told a therapy group that he'd been raped many times as a child and attached little importance to it.

He was shaken, however, by his emerging homosexuality. He said that when he was a sophomore at Performing Arts, a close friend baited him into having sex with another man. And he later told his father that he'd had homosexual experiences in Central Park. He was having problems at home as well. He later told doctors that he had a very unhappy childhood, that his stepfather (his mother remarried in 1966) drank, and that his mother hit him. He walked around in fear of adults, he said, because he was never sure if he would be beaten.

McKiever's recollections may have been skewed by his frequent confusion. By many accounts, his mother was hardworking and devoted to her children. But she herself confirms that her second husband had a drinking problem and was at times verbally abusive. And McKiever's childhood friends recall a palpable tension between Kevin and his mother that sometimes exploded into angry shouting matches. But it wasn't his mother's anger that seems to have poisoned McKiever's memories—it was her lack of affection. "I wasn't the huggy type. I was too busy making a living," Eleanor Matthews says. "I was afraid, being a single mother—even with a husband. I didn't want him to look at me like I was a buttercup and get wild."

At the same time, Matthews had great hopes for Kevin. "If my children came home with a report card that wasn't good," she says, "I'd cry right in front of them."

ALEXIS WELSH HAD A DIFferent kind of childhood. She grew up in a well-off Jewish family in Uniontown, Pennsylvania, a rural town 90 minutes south of Pittsburgh. Her father, Herman, is a retired wholesale-toy distributor; her mother, Jacque, once sold insurance. Alexis was the youngest of three children, and Jacque Ficks was the family disciplinarian. But Alexis, a mischievous child, knew how to handle her mother. Once, Ficks recalls, after she had lashed out at Alexis and a friend, her daughter told her frightened friend, " 'Oh, no, you're perfectly safe until she's quiet—and then run.' She knew just how far to push me."

She also stood up for herself with others. "If she felt she was right, she wouldn't budge," Ficks says. Once, when Lexy-Sue, as Alexis was called, was only three or four, a bigger boy took away a ball she was playing with. Ficks recalls her running after the boy and forcing him to give it back. It was a minor incident, Ficks says, but one that she has remembered. "She was totally without fear, and it frightened me," she says.

At three, watching Judy Garland and Ginger Rogers movies, Alexis fell in love with dancing. She used to tag along with her brother and sister to their dance lessons at the Katy Lyon Dance Center. She would stand in the door and imitate the older students with such facility that Katy Lyon Palumbo pulled her into the class. "She was a dancing teacher's dream," Palumbo told the Uniontown *Herald-Standard.*

Like Eleanor Matthews, Jacque Ficks encouraged her child's artistic talents. From the time Alexis was eight, Ficks took her to New York to attend summer classes at the American Ballet Theatre school. At other times, she drove her to a battery of voice, tap, and classical-dance lessons. "I had a yellow Ford that we called Buttercup," Ficks says. "We used to joke that it knew its way to the Pittsburgh ballet school."

Alexis didn't need special encouragement. For as long as anyone remembers, she was a perfectionist. Even on days when she

31 West 69th Street, where Welsh was killed.

didn't have classes, she'd ride her bicycle two miles to work out for three hours. So common was the sight of her pedaling along the road, her long frizzy hair flying in the wind, that she became known around Uniontown as the bicycle ballerina. Even then, her mother recalls, Alexis had "legs up to her armpits" and a dancer's build. But though Alexis showed early promise, dancing did not come easily. "At first, she was a little ugly duckling," Ficks says. "She hadn't built up her strength." Then, when she was ten or eleven, she spent the summer at the National Academy of Arts in Champaign, Illinois. "When she came back, all the things that had been giving her trouble came together," Ficks says. "After that, she just blossomed."

IN 1973, AFTER TWO UNDISTINGUISHED YEARS AT PERFORMing Arts, McKiever got a scholarship to the Stockbridge School, a progressive prep school, now defunct, in the Berkshires. McKiever spent his junior year there and again earned a reputation as a facile student with a knack for the arts. His old friend James Ross, also a student at Stockbridge, recalls McKiever skillfully imitating the mime Marcel Marceau. Richard Nurse, the school's headmaster, remembers directing him in a production of *The Importance of Being Earnest.* "He was very creative, a good actor," Nurse says. "And he was a lot of fun on the set."

But McKiever's grandstanding also got him into trouble. Nurse says that he was frantic and abrasive. One time, McKiever lost his temper and kicked a Scottish terrier that had been annoying him during the school term. "He pushed the girl who owned the dog," Ross says, "and she went after him. It caused quite a big stink on campus." Although he had A's and B's, McKiever's scholarship wasn't renewed for his senior year.

The following year, McKiever entered Benjamin Franklin, a public high school (now the Manhattan Center for Math and Science) at 116th Street and the FDR Drive. College was clearly on his mind, and he outlined his plans for self-improvement in an autobiographical essay. Though he identified himself as a Renaissance man in the tradition of Leonardo, he said acting was still his primary interest. "[It] is not the glorification of the business that awes me so, but the idea of an actor successfully and impressionistically portraying a man," he explained.

McKiever's ponderous language masked the turmoil in his life. His father made a rare visit after Kevin told him he was having problems at school. James McKiever learned that his son was haggling with his teachers over his grades, that his expectations exceeded his performance. "His teachers told me that Kevin's very smart, but that he was having problems emotionally," McKiever says. "They told me, 'He doesn't know who he is.' "

DRIVEN *"She was a very de*

McKiever graduated in the top fifth of his class with a 76 average and spoke at the ceremony. James Ross still remembers the last line of his speech: "Mother and Father, one day I'll be famous and I'll make you proud of me." For a while, he did. He won a state-funded scholarship to Bard College, in upstate New York. Lawrence Sacharow, an Obie-winning director, says that McKiever worked hard and was intuitively talented, and recalls that he gave a "very strong and textured performance" as Sorin, the uncle, in *The Sea Gull.*

McKiever met people at Bard unlike any he had known in Harlem. He later told doctors that he'd craved attention and had gone to great lengths to get it. According to fellow student William Jones (as we'll call him), he was an unforgettable figure—sleek, angular, like someone out of a Picasso. "He had a strong androgynous quality, a high-pitched hysteria, much more Butterfly McQueen than Eddie 'Rochester' Anderson," Jones says. But behind his dramatic behavior, he was withdrawing into a world of his own. "I liked Kevin," Jones says. "He had this Harlem street persona that was amusing in small doses. But when you tried to get behind it, there was no payoff, no intimacy."

When his mother visited him during his freshman year, she was shocked at how much he had changed. He seemed disoriented and was disheveled and unkempt. When she commented on the way he looked, he asked her, "But Mommy, what's wrong with it?" In his second year, McKiever experienced his first psychotic symptoms. He later told doctors at several hospitals that he had taken hallucinogens and had begun hearing voices; in one instance, they instructed him "to give head."

Kevin's homosexuality became the focus of a visit that his father made to Bard. While spending the night at a cottage his father had rented near the campus, Kevin admitted he was gay. While his son recounted his sexual history, James McKiever, who was getting ready for bed, noticed that Kevin was staring at him. "I asked him then, 'When you were staring at me before, were you sexually attracted to me?' " Kevin's father says. "He said, 'Yes, because when I was looking at you, I was thinking that you would drive these urges away.' "

James McKiever says he tried to reassure his son. "I told him, 'If you're going to be gay, be grand about it. You're a dancer; you're good-looking. Be creative. Don't be a bum.' But he hated that side of himself. He started blaming his mother and his friends for what had happened to him." His mother got a letter from Kevin about that time hinting that he was bisexual. She says she wrote back, reassuring him that he would always be her

Photograph by Jim Cummins/New York *Newsday*.

son. But even with these signs of support, McKiever could no onger function at Bard. In the fall of 1977, the college dismissed him after four semesters for academic deficiency.

School officials remember him as bright but say that, like many other disadvantaged students, he lacked basic skills. McKiever did adequately in psychology, says Bard president Leon Botstein, and scraped by in his first two years. In his third year, he seemed to have stopped showing up for classes entirely. His behavior also seemed unexceptional. "Bard is a small community," Botstein says. "If he had stopped bathing or started acting strangely, someone would have picked up on it right away."

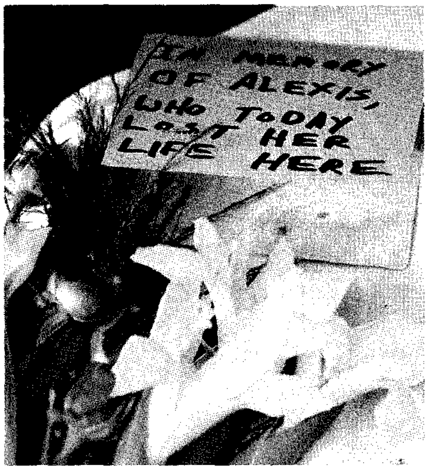
THE YEAR AFTER MCKIEVER FLUNKED OUT OF BARD, WELSH graduated from Laurel Highlands High School with a 3.86 average, eighth in a class of 398. Though she won numerous academic awards, her mother says she was disappointed she hadn't done better.

Since junior high, she had arranged to finish her classwork by noon so she could devote the rest of her day to dance. She commuted daily to Pittsburgh, rarely returning home before midnight. Her mother even installed a special light in the car so Alexis could do her homework during the trips. For a while, she studied tap with Paul Draper, the dancer. "She was a very dear, very hardworking girl, full of integrity for herself and what she hoped would become her art," he says. "She was eager to become good."

ry hardworking girl. She was eager to become good.”

But Draper didn't feel that Welsh would ever be a great dancer. "She was one of those very good dancers who could do anything—I call them gypsies—who are skilled in all the disciplines. If a choreographer shows them a certain step—any step—in fifteen minutes, they can do it. But they're not solo dancers. They can't command the stage by themselves."

Welsh was realistic about her limitations and measured success on her own terms. In 1978, after graduating from Laurel Highlands, she moved to New York and enrolled at New York University as a dance major. "She always loved New York," her mother says. "When she was just ten, she told me, 'If you can make it there, you'll make it anywhere.' But she also loved the theater, the arts, even the dirty streets and the rush. She didn't see New York's coldness."



A memorial to Welsh.

AFTER HIS EXPULSION FROM BARD, McKiever returned to New York to get into show business. But he seemed unable to bounce back from his breakdown at school. His mother had moved to Cleveland in 1976, and Kevin lived in the streets, trying to pull himself together. At times, he stayed with friends, but his eccentric behavior—he didn't bathe for months—made him a less than ideal houseguest.

McKiever told Tekima, a family friend, that he was auditioning for amateur night at the Apollo Theater, but nothing came of it or any of his other attempts to find work in the theater. In fact, McKiever had found another way to make ends meet. At 9:24 P.M. on April 17, 1978, he was caught stealing a wallet from the flight bag of an undercover police officer. Charged with fourth-degree grand larceny and possession of stolen property, he pleaded guilty the next day and was released.

Shortly afterward, he headed to Portland, where his mother was moving, and on the way visited his father, who was living in Houston with an adopted younger son. James McKiever was surprised to see Kevin, whom he described as looking like a "wild animal." Frightened by his appearance and concerned about his new family, James kept Kevin out of his home. He says he took him to the YMCA and gave him $300 and a bus ticket to Portland.

Meanwhile, McKiever's sister had begun to exhibit symptoms similar to his own. As gifted and headstrong as her brother, Gail McKiever had graduated from Benjamin Franklin two years before Kevin as president of her class; she had also won a scholarship to Hampshire College in Amherst, Massachusetts. Tall and beautiful, she had been featured in *Essence* magazine. "She and Kevin were very close and competitive in a friendly way," James Ross says. "She was going to be the world's greatest model, and he was going to be the greatest artist. The future was bright."

But that future clouded over quickly. Gail was hospitalized after an apparent suicide attempt and, in 1975, dropped out of Hampshire during her third year. Her nascent modeling career ended as she became increasingly argumentative and eccentric. Then, in June 1976, she was admitted to Mount Sinai Hospital and diagnosed as a paranoid schizophrenic.

During her stay, she wouldn't talk to the doctors, refused to eat for days, smoked marijuana, and ran away several times. She was brought back—once by police and once by Kevin and their mother—but was discharged after a week, even though doctors advised against it. As her condition worsened, her friends deserted her, and her father heard that she was soliciting in Times Square. She had become pregnant in 1977 and, in the spring of 1978, wandered into St. Vincent's Hospital with her baby. Social-service workers were called in and put her child in foster care. (Matthews later adopted the baby.) In July, she was admitted to Bellevue and diagnosed as a possible schizophrenic.

Years later, McKiever said his sister always knew what she wanted in life. But since childhood, he said, he felt she'd never live to be an adult. He was right. On August 13, 1978, Gail McKiever was found dead, floating in the Hudson River. Her mother claims Gail was murdered, but the autopsy showed no evidence of assault, and the police called the case a suicide. She was 23.

WELSH WAS EIGHTEEN WHEN SHE BEGAN HER life in New York. She lived at NYU's Weinstein dorms and worked as a waitress to support herself—at Garvin's on Waverly Place and Bun & Burger in midtown. "She worked until late at night and took dance classes during the day," Christopher Welsh, her husband, says. "She hated wasting time."

Alexis met Welsh, then an English-literature major at Hunter College, in late 1979. She was buying a pair of ankle weights at Kingway Sporting Goods in the Village, where he worked part-time. He waited on her, and the two soon began dating. Around this time, Alexis was baptized in another side of city life. Her mother had come for a visit and had had her purse snatched on the Lexington Avenue IRT. Alexis responded instantly. She pulled the emergency cord, stopped the train, and wrestled with her mother's assailant until a transit worker arrived and took him from the train. "When Alexis got angry, she was a dangerous force," Jacque Ficks remembers. "She looked like a long-

Photograph by Stan Honda/New York *Newsday*.

stemmed rose, but with all those years of training as a dancer, she was very strong."

Alexis auditioned for the Rockettes and was accepted as a summer replacement in 1980 and as a permanent member a few months later. Eventually, she quit school and moved to a studio at 143 West 69th Street, to be closer to work.

MCKIEVER WAS LIVING IN THE streets of Portland in the fall of 1978. He enlisted in the Job Corps on September 20 and trained with the Forestry Service. On October 9, he saw Hal McCarter, a psychiatrist attached to the Job Corps, and complained of feeling spacey; he said he had been talking to himself. He also said that he had trouble keeping his thoughts together and that he was depressed and had suicidal thoughts.

Over the next two and a half months, McCarter saw McKiever about four times. He prescribed Stelazine, an anti-psychotic drug that calmed McKiever down, and recommended long-term therapy. But he noted that the Job Corps didn't have those resources, and McKiever would need a steady job in order to afford help. "He was clearly falling apart," McCarter says. "But I didn't have anything I could do for him. The truth is, we don't know how to treat these people very well—even when cost is no problem. You can shelter some of the bumps, but the final outcome's the same."

A wedding portrait of Alexis and Chris Welsh, 1986.

McKiever needed a job to get therapy, and he needed therapy in order to hold a job. He worked in a laboratory for a week after moving to Seattle in May 1979. Then, on June 4, he went to the emergency room of the University of Washington's Harborview Medical Center in the grip of an acute psychotic episode. After staying mute for a long time, he tearfully told doctors how hard he was trying to work and be normal, but that he couldn't hold a job because "my mind starts to hurt and I just walk away."

"I'm losing my mind. My world is slipping away," he told the admitting nurse. He felt fluids dripping in his brain and other bizarre sensations, he said, and was hearing the voices of his mother and dead sister talking to him. He also mentioned past hallucinations—including one with witches in black capes—and claimed he was psychic.

The hospital decided to admit McKiever for observation. Over the next four days, the staff kept him off medication (to avoid obscuring his symptoms), plunged him into group-therapy sessions, and counseled him. What emerged was the most complete clinical picture of McKiever yet: one of a devious, wildly erratic man who was friendly and composed one moment and angry and out of control the next; who slept through one patient-staff meeting, then dominated a group session with compulsive chatter and inappropriate laughter; who craved support and attention at certain times and became suspicious and withdrawn at others.

SYCHOSIS *McKiever couldn't hold a job: "My mind sta*

Though the hospital had urged him to get outpatient therapy at a nearby community mental-health center, McKiever felt angry and betrayed by his discharge. Typically, he balked at commitment but bolted at the first sign that others weren't entirely committed to him.

"In the best of worlds, we wouldn't have had to deal with the discharge issue, which was especially resonant for him," says John Bokan, McKiever's attending physician at UOW Hospital. "But he didn't present a major psychological or medical syndrome that could be treated with acute care, and that was all the public was willing to pay for."

McKiever stayed in the area for more than a year. From July 9 to August 17, 1980, he performed in *The Me Nobody Knows,* a musical about ghetto life, at the Skid Road Theatre in Seattle. An otherwise critical review of the show in the Seattle *Post-Intelligencer* called McKiever "a superb performer and a fine new face on the Seattle stage."

BUT MCKIEVER COULDN'T FOLLOW UP HIS SUCCESS, AND BY 1982, he was back in New York and back to his old tricks. On the afternoon of June 6, he was caught trying to steal a bag at the Port Authority Terminal. Once again, his intended victim turned out to be a cop. McKiever was charged with petty larceny and third-degree criminal possession of stolen property and released with a summons to appear in court on June 23.

McKiever didn't show up for his court date, but was arrested again on September 21 for criminal trespass and loitering and brought up for trial that day. According to the court record, he had been picked up for sleeping in Grand Central Terminal. He pleaded guilty and was conditionally discharged with an order to perform community service. He also ran into William Jones, his acting partner at Bard. Asked why he hadn't finished school, McKiever told him that he was not actually Kevin McKiever, that the real Kevin McKiever was a friend whose scholarship he had used.

At 8:20 P.M. on July 5, 1983, disheveled and dirty, McKiever walked into the emergency room at Bellevue complaining that he had been depressed, withdrawn, and irritable for two weeks. "I'm disoriented, on the edge of my life," he told the doctor who examined him. "My mind is confused. I need Stelazine."

"He says people talk on the street about him and say he is a faggot," the doctor's report continues. "Feels like his brain is crawling. Says he can read others' thoughts by looking at their faces." The doctor described McKiever as a paranoid schizophrenic with acute exacerbations, prescribed Stelazine, and referred him to Bellevue's walk-in psychiatric clinic.

After McKiever left Bellevue, he kept a low profile for five years. He stayed out of hospitals and courts and seemed to have learned to live with his dysfunctions. He applied for Social Security and was granted a disability pension of about $350 a month in May 1984. Then, in June 1986, he rented a small fourth-floor apartment for $104 a month in a city-owned tenement walk-up at 6 West 103rd Street. His mother recalls that he was proud of finally having his own place and begged her to visit. But when she came by in 1988, she was appalled by the primitive conditions. Still, she says, he had collected some rudimentary furniture from the street and had set up a table and a typewriter to work on the book he told friends he was writing.

En route to Africa in 1987, Kevin's father visited him at his apartment. "I took one look at the place and told him, 'Kevin, this is awful,' " James McKiever says. "The bathtub looked like it hadn't been cleaned in years. There was no water. And there was junk everywhere." On their way to dinner, Kevin's father says, Kevin held his hand when they were walking in the street. But when they got to the subway, Kevin insisted that they sit in different cars because he didn't want his father to be embarrassed by his shabbiness.

Kevin told his father that he had finished writing *Bridge Over Troubled Waters,* a book on illiteracy from a black perspective, and that he had begun an autobiography that he was calling *A Bouquet of Thorns.* He then said that he had been sexually involved with an ex-con who had just finished serving a sentence for murder. When Kevin's father tried to warn him about AIDS, Kevin denied that the illness existed. Another time, he told his father he felt as if he had a vagina. "He has not dealt with reality in many years," James McKiever says.

hurt and I just walk away. My world is slipping away."

MEANWHILE, WELSH WAS TAKING A HARD, UNVARNISHED LOOK AT her life and work. The Rockettes had enabled her to realize a childhood dream, but that dream was changing. She had already gotten a real-estate license and worked part-time as a broker. (She would soon complete a B.A. through a State University of New York correspondence course.) In 1986, she decided it was time to leave the Rockettes and move on, and—taking a huge pay cut—she got a job in the Radio City advertising department as a senior secretary and was soon promoted. "She saw the ups and downs of dancing," says Suzanne McGovern, a close friend who helped Welsh in her job search. "She felt that Radio City was cutting down on its bookings. And she knew that dancing was a short-lived career. She was a long-term thinker." Alexis also wanted a more stable life, and children one day with Chris. The two had dated exclusively for nearly eight years but never lived together. On May 2, they married and moved into a larger one-bedroom apartment in Alexis's West 69th Street building.

A month before her wedding, Alexis was mugged in the hallway of the brownstone. Her attacker had followed her in at about 4:30 one afternoon. When she refused to give him her purse, he told her he had a knife and grabbed her handbag. Welsh tackled him in the vestibule, then ran after him into the street, yelling for help. The mugger was arrested, and Welsh testified against him in court. He was convicted and sent to jail.

THAT YEAR, MCKIEVER'S CONDITION took a dangerous turn. Although he had once restricted his street-drug use to marijuana, he began smoking crack, he told a counselor at Bellevue, almost certainly exacerbating his symptoms and triggering a new round of hospital visits and legal problems.

Around April 1987, William Jones ran into him one evening on Columbus Avenue in the Eighties. "He strong-armed me for money, and I gave him $10," Jones says. "I couldn't have a conversation with him. I realized he had changed a lot. He was obviously desperate for money, and there was an undercurrent of menace to his request."

About seven months later, Jones saw McKiever again, panhandling in Astor Place. "I tried to recoup my $10, but I didn't, and I realized I never would," Jones says. "I saw a look in his face. Whether he was on drugs or psychotic, he wasn't relating." In fact, McKiever was dealing crack on Astor Place, according to Cliff, a street friend who says he acted as the middleman for the Jamaican dealer who was supplying McKiever.

On March 7, 1989, McKiever took a bus to Washington, D.C., to get a copyright for his book at the Library of Congress. On the ride down, he says, two women practicing witchcraft threatened to possess him. "Some ladies came inside me," he told a nurse at Washington Hospital later that afternoon. "They are going to kill me. They are going to rage inside me at 6 P.M. today." Later he told a resident at the hospital that the women had been talking to him, had got inside of his body, and had instructed him to "get a woman," and that if he didn't do it by 6 P.M., he would have to kill himself.

He had been so frightened by the incident that he'd called his mother in Portland from the bus station. His mother told him to check into the nearest hospital, and he took a cab to Washington's emergency room at around four in the afternoon. Once there, he told the resident that he had a "very strong family history of lesions of the mind." Then he said he'd been feeling suicidal for the past week and had planned to take an overdose of Valium. He also admitted to using cocaine regularly and said he'd taken crack the day before.

"He really upset me," recalls Casey Jason, another doctor who examined McKiever. "He was one of the few who I remember. He gave such a vivid description of what was going on in his head, it's like he had a little microcosm up there. He was a driven man. He had this whole concocted story, an evolving story. You just didn't know where it was going to stop. Those are the ones who scare us, the ones who are being told what to do with some sense of urgency."

Jason and two other doctors decided to transfer McKiever to the psychiatric division at nearby St. Elizabeth's Hospital. "There was so much going on with this guy, there was no question about admitting him," Jason says. But by the time McKiever got there, he had calmed down, and he was referred to the outpatient clinic and released that night to a shelter.

WELSH WAS EMBRACING HER NEW CAREER WITH THE SAME DRIVE she had invested in dancing. A year after Radio City promoted her, she got FCB/Leber Katz to hire her as an assistant account executive. "She came with limited experience," a former boss recalls. "But she was incredibly likable and a quick study. She had so much energy, and it was catching. She always took that extra step."

Welsh started in the magazine division in June 1988 but quickly decided that packaged goods was the place to be. Within the year, she got herself transferred to the Nabisco Shredded Wheat account. Once there, however, she began to question sales altogether. Finance seemed far more rewarding, and the way to finance was through business school.

In Alexis's world, idea and reality meshed with frightening speed. Her husband recalls them chatting with his brother and his girlfriend one Sunday morning last September, when someone suggested they go skiing that winter. "Everybody said what a great idea that was, but Alexis wouldn't leave it at that," he says. "She found a lodge she liked in the *Times,* made a reservation, and booked a car before I finished my coffee."

It was the same with business school. When someone recommended Fordham in the spring of 1989, she arranged an interview, was admitted, and started attending classes in the fall. She always had an A average.

DOG DAYS *Welsh bought a puppy she'd fallen in love with*

MCKIEVER'S BREAKDOWN IN WASHINGTON HAD CLEARLY shaken him. He moved back with his mother in Portland in the spring of 1989 and sought help at the Conquest Center, a psychiatric outpatient clinic. Shirly Peck, his caseworker there, recalls that he had so many concerns that she had to schedule a second appointment to complete his intake assessment. But he never mentioned his experience in Washington and denied any recent drug use.

Instead, he gave Peck the impression of a once-gifted black man frustrated in society by institutional racism and at home by a cold, demanding mother. "I sensed a lot of anger toward females," Peck says. "Perhaps it came from the intensity of his mother's expectations. She had wanted her children to be successful in every capacity, and he had the capacity to be successful. But either he hadn't got started or he had fallen off the track. He was ashamed at being a disaster and expected that reaction from everyone he met."

Peck took a social worker's approach to McKiever's problems. She felt that the system had never met his needs and made a concerted effort to obtain services for him: housing, financial aid, and job training. But instead of gaining McKiever's trust, Peck seemed to be alienating him. He began missing appointments, and when she reprimanded him in a phone call, he became hostile and abusive. "He was quite violent, cussing me out, telling me to give him space," Peck says.

McKiever stopped coming altogether, and Peck was unable to contact him, even though she was concerned that he would strike out again. Soon afterward, while staying with his younger stepsister Quay, he had to be restrained by police when he began threatening her with a vacuum cleaner after a misunderstanding over a $20 loan.

McKiever's life continued to unravel on his return to New York in the summer of 1989. His crack habit—then about $500 a month—sapped his disability pension, and the city began eviction proceedings in October. James Ross ran into him selling carpets in front of the McDonald's on Broadway near 96th Street. "He told me he was writing a play," Ross says. "He looked grimy and windburned—like he'd been living in the streets."

That winter, McKiever began a campaign of harassment against Sara Kearney, 37, a tenant and former neighbor of his at 6 West 103rd Street. Over three months, he threatened the former construction worker, smeared her door with feces, kicked it off its hinges, and threw a brick through her window, according to Kearney and several neighbors. Kearney also claims that on February 6, McKiever sprayed her with gasoline in front of her building, broke through the plate-glass doors in the hallway, chased her up the stairs to her fifth-floor apartment, and doused her front door with gasoline in an abortive attempt to burn her out.

Why McKiever singled out Kearney is unclear. Kearney thinks he mistakenly believed that she was responsible for his eviction from the building. But while he was still a tenant, McKiever told his mother that Kearney, whom he referred to as "Biff," was trying to possess him, and he later told doctors "she had gotten into his veins" and was "using her tongue as a phallic organ."

McKiever's rage against Kearney culminated in an attack on the morning of March 7. At around 5 A.M., while Kearney slept, McKiever broke into her bedroom through the fire escape and assaulted her with an ice pick. A falling board that Kearney used to prop up her window (which she says McKiever had broken earlier) woke her, and she was able to deflect McKiever's blows. Still, he punctured her arms and legs several times before her screams and a housemate frightened him away.

Six days later, police arrested McKiever. He was charged with burglary, a felony punishable by up to 25 years in prison. But prosecutors, believing that Kearney wouldn't make a good witness, allowed McKiever to plead to criminal trespass, a misdemeanor. He was sentenced to 45 days in jail and issued a lifetime injunction against seeing Kearney. He was released from jail on April 16 after serving 34 days.

WHEN WELSH BEGAN TAKING COURSES AT FORDHAM'S midtown branch, she was stretching her already tight schedule. Her husband recalls her rising to be at her office by 7 A.M. so she could study before starting work, then working a full day, attending lectures often until ten at night, and returning home to study before bed.

Still, Alexis found time to relax. She loved her weekends, especially in the summer, when she could cycle or play tennis with Chris or a girlfriend in the park. Saturday mornings at ten, she took an aerobics class at Jack La Lanne, and Saturday night was an Upper West Side ritual: She always had dinner with Chris in the neighborhood—at Captain Nemo or Steve McGraw's. Afterward, they'd shop for the week at Food Emporium, and then Chris would rent a video that he knew Alexis would ignore while she studied.

Soon, Welsh stepped up the pace again. Ralph Terracciano, a classmate at Fordham who worked as a financial manager for Ogilvy & Mather, hired Alexis as his assistant. She started work in August 1990. In September, she decided to take a third course at school. Her free time evaporated, and friends and family begged her to take it easy. Even Alexis, for all her legendary energy, began complaining to friends about how tired she was.

But then Welsh surprised everyone and bought a cocker spaniel puppy she'd fallen in love with in a pet-shop window. Neither Pizza nor a second puppy, Pepperoni—which she bought several months later to keep Pizza company—was housebroken. That meant hour-long walks at dawn and late at night after classes. Alexis even began using her lunch hour to rush uptown and tend to the dogs. Yet curiously, the dogs had a soothing effect on her. All her life, Alexis had tried to mediate between her strict work ethic and her family-oriented nature. Pizza and Pepperoni seemed to elicit all the maternal feelings that she had tried to put off while she finished school and got her career going. "They were her babies," Chris Welsh says.

AFTER HIS RELEASE FROM JAIL IN APRIL 1990, MCKIEVER began living at the Harlem II Armory, a city shelter on 143rd Street off Lenox Avenue. With room for 560 men (most from 20 to 32 years old), Harlem II was one of the toughest shelters until it was closed six weeks ago. "It could be dangerous," says McKiever's caseworker, "like a little Rikers Island." The caseworker says that McKiever got into arguments as often as twice a week. "They called him a dirty faggot and told him to change his clothes. There was a burning rage inside him when dealing with other people."

On June 2, while using crack, McKiever got into a fight with two men who robbed him. He says he fell and broke his arm. On June 4, he had surgery at Harlem Hospital to repair the break, but the cast annoyed him and he took it off himself. His arm swelled, and on June 15, he went to Mount Sinai. Upset that he had to wait, he threatened the receptionist, who called security. "I'm an angry person . . . a very talented writer," he yelled.

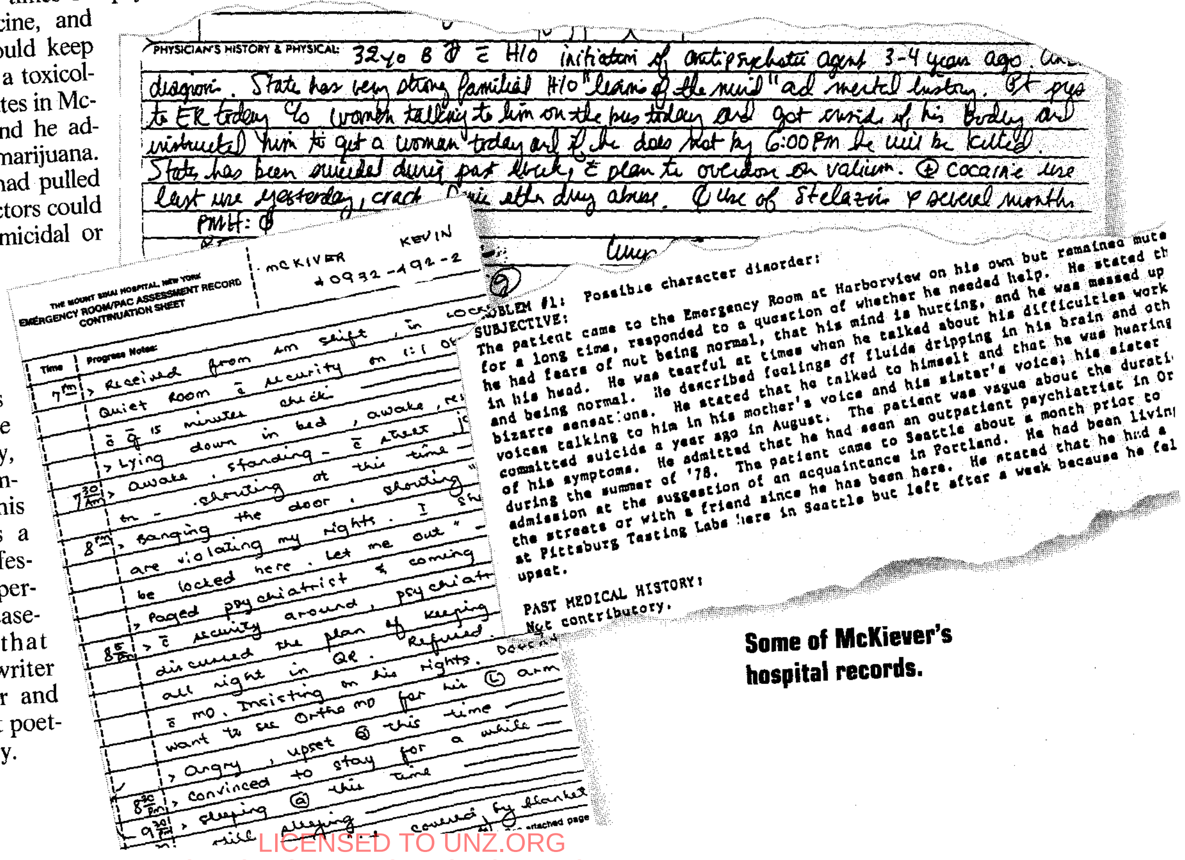
at meant hour-long walks at dawn and late at night.

McKiever told doctors about hearing voices and recounted the history of his court case with Sara Kearney: "That woman that said I stabbed her, she's good at metaphysics, telling me to come and kill her, that she's not going to get out of my veins till I stab her." Asked if he intended to do that, he responded, "I'd like to get that bitch out of my veins."

Worried about his threats, the hospital decided to hold McKiever overnight for observation. But almost immediately, he began shouting about his rights and denied his earlier symptoms. "I am not violent," he told doctors around 9:30 P.M. "I would never hurt anybody." He eventually fell asleep, but by morning he was angry and irritable again, threatening to report his doctors to the police for infringing on his liberty and prompting the hospital to review its reasons for keeping him.

The staff called his mother, who told doctors that McKiever had been hospitalized several times for psychiatric reasons, that he wouldn't take his medicine, and that she wished they would keep him there. What's more, a toxicology analysis revealed opiates in McKiever's bloodstream—and he admitted using crack and marijuana. But by then, McKiever had pulled himself together, and doctors could find no evidence of homicidal or suicidal intent. He was discharged that evening.

In fact, friends say, McKiever never thought of himself as crazy, and though he was homeless and dirty, he never thought of himself as a bum. In his mind, he was always a struggling artist, a professional author and performer. Indeed, the caseworker recalls that McKiever kept a typewriter at his Harlem shelter and continued turning out poetry throughout his stay.



PHYSICIAN'S HISTORY & PHYSICAL: 32yo B ♂ c̄ H/O initiation of antipsychotic agent 3-4 years ago. Un
diagnosis. States has very strong familial H/O "learning of the mind" and mental history. Pt pres
to ER today c/o women talking to him on the bus today and got inside of his body and
instructed him to get a woman today and if he does not by 6:00PM he will be killed.
States has been suicidal during past week, c̄ plan to overdose on valium. ⊕ cocaine use
last use yesterday, crack. Denies other drug abuse. ∅ use of Stelazine × several months
PMH: ∅

THE MOUNT SINAI HOSPITAL, NEW YORK
EMERGENCY ROOM/PAC ASSESSMENT RECORD
CONTINUATION SHEET

MCKIVER KEVIN
40932-192-2

Time	Progress Notes:
7pm	> Received from am shift, in lock
	Quiet Room c̄ security on 1:1 ob
	c̄ q̄ 15 minutes check
	> Lying down in bed, awake, res
7:30Am	> awake, standing - c̄ street j
	to - shouting at this time —
8pm	> Banging the door, shouting "
	are violating my rights. I sh
	be locked here. Let me out" —
	> Paged psychiatrist & coming
8:15pm	> c̄ security around, psychiatr
	discussed the plan of keeping
	all night in QR. Refused.
	c̄ MD. Insisting on his rights. Doesn't
	want to see Ortho MD for his Ⓛ arm
	> Angry, upset @ this time —
	> convinced to stay for a while —
8:30pm	> sleeping @ this time
9:30pm	> still sleeping covered by blanket

attached page

OBLEM #1: Possible character disorder:
SUBJECTIVE:
The patient came to the Emergency Room at Harborview on his own but remained mute
for a long time, responded to a question of whether he needed help. He stated th
he had fears of not being normal, that his mind is hurting, and he was messed up
in his head. He was tearful at times when he talked about his difficulties work
and being normal. He described feelings of fluids dripping in his brain and oth
bizarre sensations. He stated that he talked to himself and that he was hearing
voices talking to him in his mother's voice and his sister's voice; his sister
committed suicide a year ago in August. The patient was vague about the durati
of his symptoms. He admitted that he had seen an outpatient psychiatrist in Or
during the summer of '78. The patient came to Seattle about a month prior to
admission at the suggestion of an acquaintance in Portland. He had been livin
the streets or with a friend since he has been here. He stated that he had a
at Pittsburg Testing Labs here in Seattle but left after a week because he fel
upset.

PAST MEDICAL HISTORY:
Not contributory.

Some of McKiever's hospital records.

BUT MCKIEVER'S ILLNESS HAD CLEARLY ENTERED SOME new, pernicious stage. In July, the caseworker got him a one-day job as a loader for the New York *Times* and periodically gave him clothing vouchers. But he suspects that McKiever sold them to buy crack, an addiction that ruled out steady employment. He would stay a week at the shelter, then disappear for three days—a typical binging pattern. McKiever did attend Narcotics Anonymous meetings to deal with his addiction. "Basically, he knew his problems," says the caseworker. "But peer pressure and the way he was living would get to him, and he'd fall back."

McKiever's condition deteriorated in the year he was at Harlem II. "His hygiene got worse," the caseworker notes. "He'd ask for cigarettes and change. He wouldn't tie his shoes. He stopped combing his hair, and he needed a wash."

Cliff, his old crack partner from Astor Place, saw the change last summer. Cliff would see him panhandling on Broadway and 73rd Street. "He started getting arrogant and impatient, easier to set off," Cliff says. "And he was getting more degenerate, letting himself go. Like he was giving up on life the way some people do—you know, like, whatever happens, happens."

Last May 14, McKiever made one final appeal for help. Appearing thin and poorly groomed, he walked into the emergency room at Bellevue Hospital at around 4 A.M., asking to see a psychiatrist about his drug problem. He later told a social worker that he had been smoking two to three vials of crack daily—about $15 to $20 worth—for four years. The social worker referred him to a cocaine hot line and two treatment centers, and McKiever left at about 8:30 A.M.

In the spring of 1991, McKiever had taken up a perch at the 103rd Street entrance to Central Park, directly across from Sara Kearney's apartment. Evelyn Nieves, a New York *Times* reporter, encountered McKiever there one morning at 5:45 A.M. while walking her dog. He asked her what type of dog she had, and when she said that it was just a mutt, he lashed out. "How would you f---ing like it if someone called you a f---ing mutt?" he shouted. Nieves tried to get away, but McKiever followed her

]

into the park, shouting and cursing. After about 30 seconds, another homeless man managed to calm him down. But the incident left Nieves shaken.

During the next several weeks, McKiever moved to the lower part of the park. He showed up at the bandshell for the mobile soup kitchen and slept on park benches across from Tavern on the Green. "Most guys didn't want to be around him," says James, a homeless man who regularly uses the benches at the 69th Street entrance to the park. "He had this predator's look about him that raised the hair on the back of your head."

THE POLICE AREN'T SAYING PRECISELY WHAT HAPPENED after Alexis Welsh's attacker crossed the street. Tami Crystal, a dancer who lives at 38 West 69th Street, heard Welsh shout, "Help, I'm being robbed." (McKiever has been charged with attempted robbery.) But Welsh had only a small fanny pack with her, and McKiever didn't take anything.

At some point during the 15 to 30 seconds of commotion, Welsh's attacker began stabbing her. One witness suggests that he may have first wrestled her to the sidewalk. He then stabbed her in the right side of her chest and stomach; cuts on her arms indicate that she tried to ward off the blows. She then probably turned away from her assailant; while she was still lying on the ground, he slammed the knife into her lower back.

TRAGIC END *"She was asking everyone, 'Am I going to di*

One neighbor is said to have witnessed the incident from the window of her apartment across the street. Police say she saw a man she later identified as McKiever get up from the struggle and head toward the park, crossing first to the south side, then back to the north side of 69th Street. From his third-floor window at 11 West 69th Street, Patrick Daly also saw McKiever leaving the scene.

"He was walking away as if in a dream," Daly says. "He seemed to be smiling and very relaxed."

Meanwhile, Welsh, after pointing out McKiever as her assailant, asked Bob Pellettieri to save her dogs. "I wanted to make her happy, so I sprinted after the dogs," he says. "Then I stopped and thought, What am I doing? and went back and told her, 'Hold on, hold on,' and went into the building to call the police just as Alex [Ross, Pellettieri's upstairs neighbor] came flying out."

Pellettieri told Ross, "It's the man in the red coat," and pointed toward Central Park West. Ross bolted after McKiever and caught up with him as he crossed into the park at 69th Street. Ross yelled at him to stop and ran out into the middle of the avenue, but McKiever ignored him and continued walking.

Dance OF Death

Keeping his eyes fixed on McKiever, Ross followed him into the park as he headed east across the perimeter road and along the path that borders Sheep's Meadow. When Ross got to the main road, he heard sirens and saw police entering the park at 72nd Street. He waved them down and led the officers to McKiever.

When the police came up behind McKiever, he asked them, "Why are you hassling me?" Ross says they noticed then that he had blood on his hands and asked him how it had gotten there. McKiever answered, "Well, I just got a little cut," and the police spun him around and handcuffed him. (Police allowed McKiever to wash his hands before the blood could be tested for evidence. Blood samples were, however, taken from his clothing, although so far there is no match, police say.)

Pellettieri returned to Welsh after calling the police and found a doctor from next door trying to comfort her. "She was screaming, 'Oh, God, I don't want to die,' " Pellettieri says. Tami Crystal arrived about then and remembers Welsh lying on her side, facing the street, a delta of blood running underneath her to the curb. "She was asking everyone, 'Am I going to die?' " Crystal says.

The police arrived shortly after the stabbing. "She got very quiet then, and the blood seemed to drain from her face," Crystal says. About eight minutes after the first 911 call, emergency-service workers arrived, and Welsh was taken by ambulance to St. Luke's–Roosevelt Hospital Center, at 113th Street and Amsterdam Avenue.

A trauma team at St. Luke's worked over Welsh for more than five hours, but the operation was doomed. Welsh bled to death. "What [he] did makes no sense," says Danne Lorieo, the surgeon who operated on Welsh. "With most holdup stabbings, the guy sticks you once just lightly to show he's serious. To say he was robbing her is not to really understand what he did," he says. "This guy lost control."

Kevin McKiever was arraigned in criminal court on June 3 and charged with second-degree murder and several lesser charges. William Kunstler, the well-known civil-rights lawyer, and his partner, Ronald Kuby, agreed to defend McKiever at the request of the court, and sources close to the defense have suggested that they will enter a plea of insanity. If so, New York State law requires them to prove that at the time of the crime, because of a mental disease or defect, McKiever failed either to realize the nature and consequences of his act or to understand that such conduct was wrong.

The trial is at least several months off. Meanwhile, McKiever, who denies any involvement in Welsh's murder, is being held without bail at Rikers Island.

FOR NOW, MCKIEVER'S MONGREL LIFE IN THE STREET IS over. Even if he's acquitted on an insanity plea, he will likely spend the rest of his life in an institution, where he'll finally get the long-term therapy first prescribed for him thirteen years ago. Why did the system take so long to act? What could it have done to alter the tragic course of his life?

Given the severity of McKiever's illness, it's unlikely that any therapy would have made him whole again. But there is little doubt that McKiever's fourteen-year career in the streets made his painful symptoms worse and led him to drugs—especially crack—in an effort to get rid of them. Even if the system couldn't cure him, it could have stabilized his condition with medication and housed him in a secure, therapeutic setting.

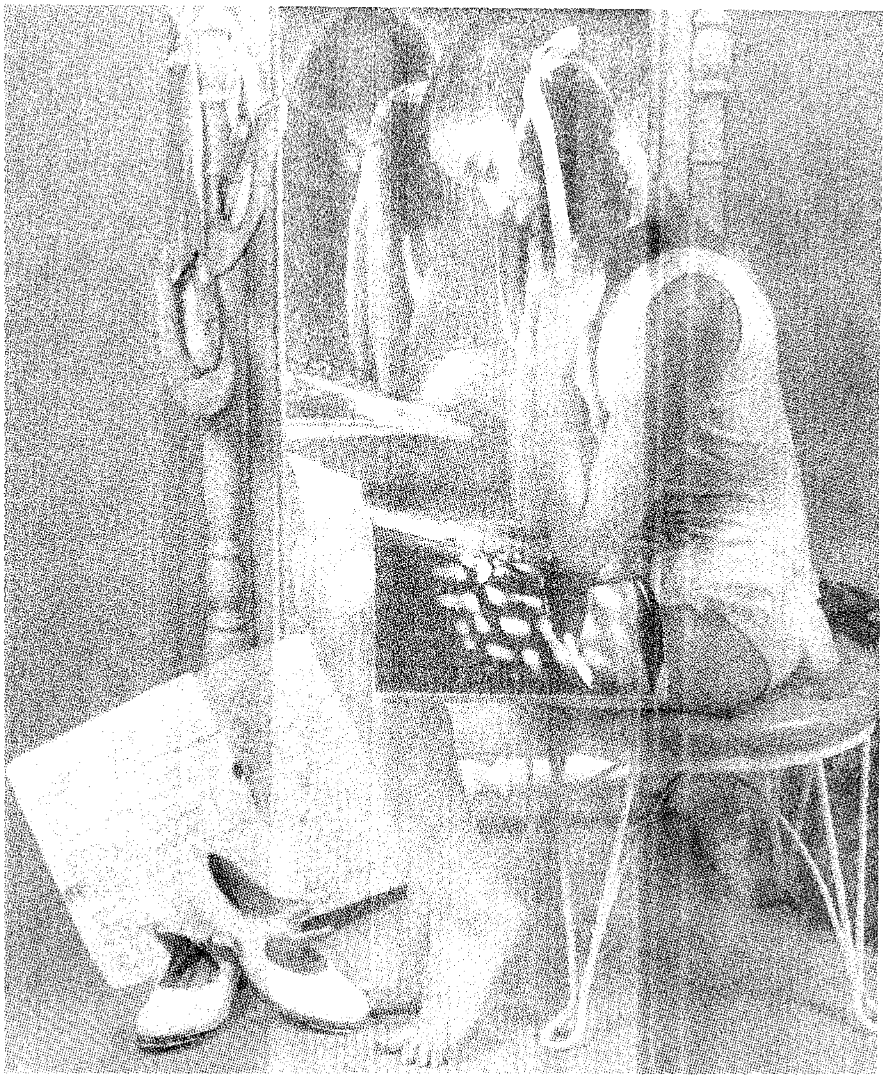
In fact, the city and state fund a variety of community-based residential programs for the mentally ill that include on-site services. But they're hard to get into—even for candidates eager to participate—and McKiever, like many other schizophrenics, bridled at any kind of regimented treatment.

The system can also forcibly commit potentially dangerous patients to a state facility. And had authorities spotted the trend in McKiever's increasingly erratic behavior, they might have tried to institutionalize him. But their failure to communicate prevented health and law-enforcement officials from assembling a clear picture of his condition. Each time McKiever entered the system, it was as if it were for the first time.

Yet even when officials got a good look at McKiever, they failed to act effectively. In McKiever's recent assault case, Sara Kearney's hospital records—records not obtained by the prosecutor—show that she was stabbed repeatedly with a lethal weapon. Yet the court never asked McKiever to explain his behavior, never considered having him evaluated by a psychiatrist, and released him from jail the day he pleaded guilty, just as it had the three previous times he'd been caught breaking the law.

McKiever's case points out several flaws in the system. Clearly, mental-health regulations hamper officials in their efforts to track and hold subjects for treatment. Confidentiality laws inhibit the exchange of records, and the so-called dangerousness standard compels doctors to prove that a patient is potentially harmful to himself or others before they can commit him. Since it's virtually impossible to predict violent behavior with any degree of accuracy, many doctors are cautious about starting commitment proceedings. "If a patient stops jabbering and climbing the walls and is able to say the sentence 'I want to get out,' the legal system has made it easy for him to get out—even if clinical people continue to be concerned," says Elizabeth Sommers, a policy analyst with the Greater New York Hospital Association.

e got very quiet then.”


'Lexy-Sue' Welsh, eight, on the cover of 'National Dance Magazine.'

What's more, with New York paying more than twice as much per capita as any other state for mental-health services, there's a powerful economic incentive to shrink the numbers of mentally ill already in treatment. A stay in the psychiatric ward of an acute-care hospital can run $1,000 or more per day. Long-term treatment in a state mental facility is cheaper but still costs $91,000 per year. And even a community-based residential program runs as much as $19,500 per patient per year, not including the cost of the real estate and treatment.

As the price of mental-health care has risen, so has the number of mentally ill living in the streets. Since deinstitutionalization began in the mid-fifties, state psychiatric hospitals have steadily reduced their population from more than 90,000 to 13,500. Many of those who left ended up homeless. A 1988 follow-up study revealed that 38 percent of all patients released from city and state facilities in the metropolitan area had dropped out of the system within three months and could not be located.

Meanwhile, the city's street population has become increasingly menacing—thanks in part to the emergence of crack. Street drugs like crack and PCP induce psychotic symptoms among otherwise stable users and play havoc with the fragile chemistry of the mentally ill. "Any sustained use can be devastating," says Diane Sonde, the director of Project Reachout, a publicly funded organization for the mentally ill homeless on Manhattan's West Side. "It distorts their already tenuous grasp of reality, weakens their self-control, and lowers their threshold of violence."

Experts also trace a large number of today's hard-core indigent to the waves of homeless teenagers that overwhelmed the city's foster-care system in the early eighties. With long histories of trauma, drug addiction, and prostitution, many of these former "runaways" seem more disturbed than their predecessors.

"The people we work with are definitely more unpredictable and volatile than they were just a few years ago," says Sonde. "They're more aggressive, much more in-your-face and willing to make demands, more self-righteous, and—especially the ones who use crack—more prone to violence."

As a result, New Yorkers have begun to view the panhandler with more suspicion than sympathy, and there is growing sentiment for stricter enforcement of vagrancy laws. Some people are demanding a return of "the loony bin" and the wholesale warehousing of the mentally ill. But others are simply moving from troubled neighborhoods like Welsh's to the calmer reaches of the suburbs.

ALEXIS WELSH WAS ONE NEW YORKER WHO RESISTED THE urge to flee. Just months before her death, she grappled with the idea of leaving the city. But from the time she was a child, she had dreamed about New York, the one place that could harness her restless energy. Her husband felt that a trip home to Uniontown last March reawakened her zest for the city's pace and vitality. Whatever the reason, she seemed to fall in love with New York for a second time and resolved to stay and build a family in the same West Side neighborhood where she was savagely attacked.

On June 12, Welsh was buried near her home in Uniontown. More than 200 friends and family members attended the funeral, and hundreds more attended a series of memorial services in New York. Many remarked on the irony that Alexis, who tried to shoehorn several lifetimes into one, should have died so young. But no one doubted that while she lived, she made the most of her time.

"She was one of the hardest workers," recalls Catherine Beatty, a fellow Rockette. "She was always smiling onstage, and she was very consistent. She always did her kicks full out." ■

JUST So

THE ODYSSEY OF A QUINTESSENTIALLY AMERICAN NOVELIST

BY DINITIA SMITH

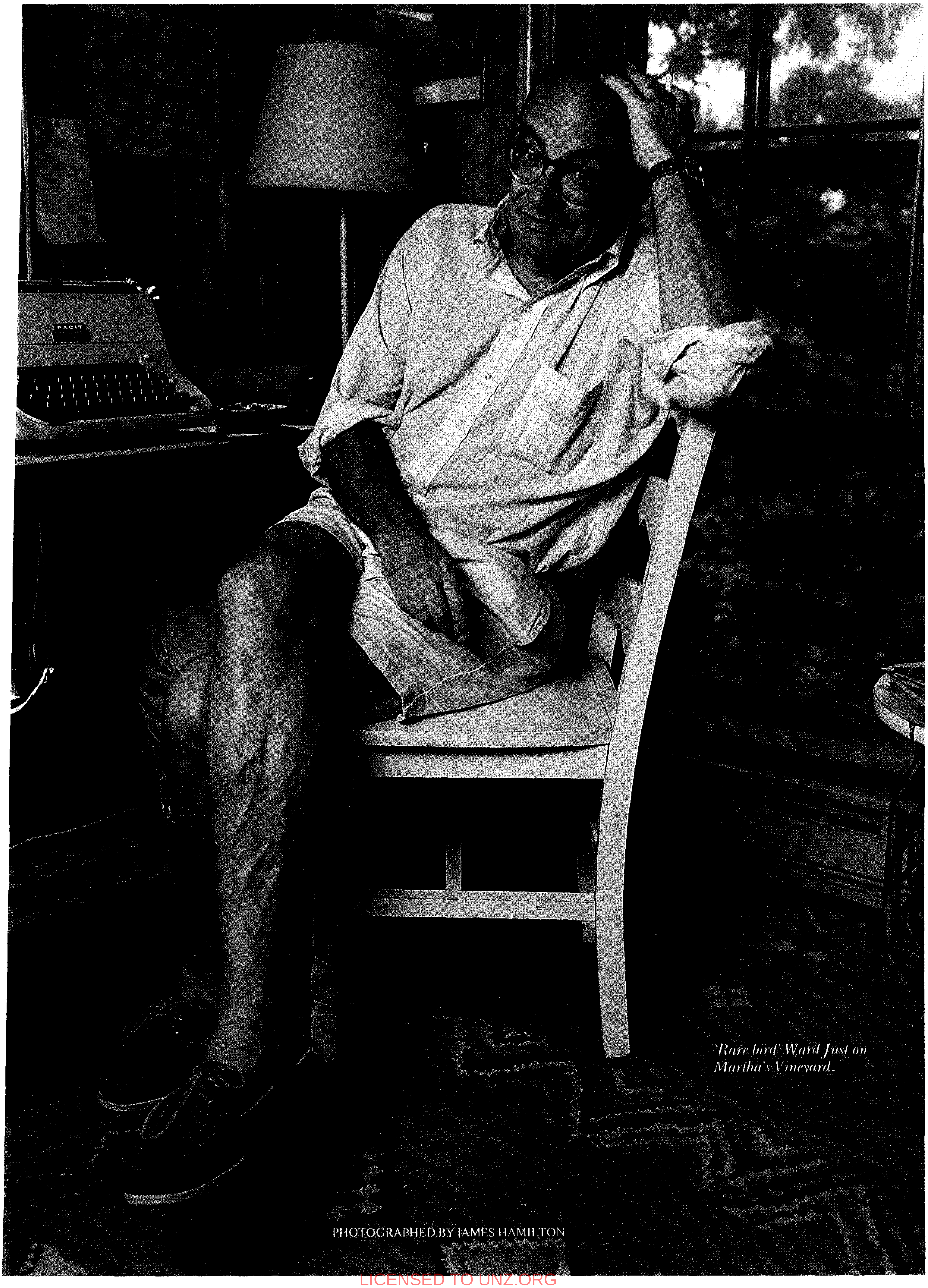
IT'S BEEN AN ODD CAREER,” SAID THE NOVELIST WARD JUST. HE was sitting in his summer house on Martha's Vineyard, gazing out at a strip of Vineyard Sound on the horizon. Just looked like the foreign correspondent he once was. He had a deep tan, his voice was raspy from too many cigarettes, the edge of his hand kept coming down on the table in emphatic gestures, and there was a bottle of white wine in front of him.

Indeed, it *has* been an odd career. The New York *Times* has called Just a contender for the title of “national novelist.” *Newsweek* has compared him to Henry James and Edith Wharton. *Booklist* has called him “the reigning master of the political novel.” Despite the praise, Just's fourteen books have rarely sold more than 20,000 copies each, and until recently, some of his best didn't even get a paperback sale.

Two decades ago, Just was one of America's most promising young journalists. “Perhaps no other reporter working for a major daily paper wrote as well from Vietnam or with as much subtlety and grace,” David Halberstam wrote of Just in his book *The Powers That Be.* Just's dispatches from Vietnam for the Washington *Post,* said Halberstam, were “wonderful . . . timeless.” There was talk that Just might succeed the *Post's* executive editor, Ben Bradlee. It seemed a golden career. Then, in 1969, he gave it all up to write novels.

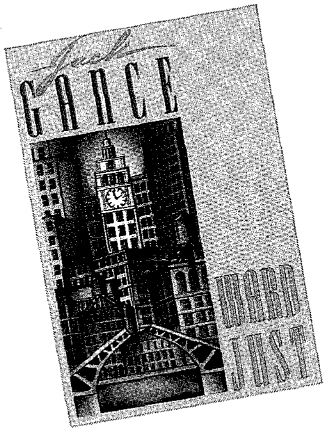
It has been a long, difficult, but extremely determined struggle. As a young boy in Waukegan, Illinois, Just felt like a misfit in that all-American town. Later he went through two broken marriages. The contemptuous rejection of a second novel inflicted a hurt that seems to linger; other books were ignored. Even when the reviews began to get better, the sales failed to live up to expectations. For more than twenty years now, he has been on the verge of being recognized as one of America's greatest writers.

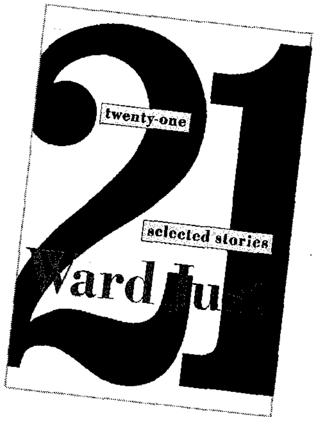
This fall, Houghton Mifflin will publish Just's ninth novel. *The Translator* is a story of expatriates living in Paris at the time of German reunification who get involved in an arms-smuggling deal. But more than a tale of intrigue, *The Translator* is about the unbearable weight of memory. *Publishers Weekly,* in reviewing the book, has praised Just's “extraordinarily suggestive intelli-

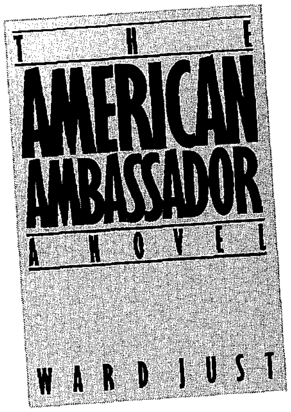


'Rare bird' Ward Just on Martha's Vineyard.

PHOTOGRAPHED BY JAMES HAMILTON







STRUGGLE

FOR TWENTY YEARS, JUST HAS BEEN ON THE VERGE OF BEING RECOGNIZED AS ONE OF THE GREAT AMERICAN WRITERS.

gence. . . . [Just] discloses his story with a card shark's timing and shrewdness."

In Just's view, his struggle to "break through" took so long because he is a former journalist who chose Washington as the subject for much of his fiction. "People know me in two ways, as a former Vietnam correspondent and as a writer of Washington novels," says Just, who is 55. "They immediately assume I'm writing thrillers." While Just's novels often have the atmosphere of thrillers, they are really about moral corruption, particularly in a political setting. He is fascinated by "insiders" and how they use their power. And in *The Translator,* as he has in many other novels, Just once again writes about how the sins of fathers often must be borne by the sons.

Unlike other journalists who become novelists, Just doesn't "report" his fiction. "Journalism is useful," Just writes in the frontispiece of his first collection of short stories, *The Congressman Who Loved Flaubert and Other Washington Stories,* "but truth wears many masks and . . . facts sometimes tend to mislead. All the facts sometimes tend to mislead absolutely." Although "the facts" don't interest Just as much as they used to, his books have always had timely themes. During the seventies and early eighties, he wrote about Vietnam, in *Nicholson at Large, Stringer,* and *In the City of Fear.* Later in the eighties, he wrote about terrorism, in *The American Ambassador,* and about the moral bankruptcy of his political generation, in *Jack Gance.*

JUST LEARNED ABOUT THE ways of the powerful from his father and grandfather. The Justs published the Waukegan *News-Sun* and the *Independent Register* in nearby Libertyville, and owned the radio station in Waukegan. The newspapers gave the family political clout in northern Illinois. Just's grandfather Frank H. Just, whom Just adored, "ran" heavily Republican Lake County.

Listening to the cryptic conversations of his grandfather and his associates gave Just a fascination for the shorthand of power, an interest in "people who speak in low voices without using verbs." In his novel *A Family Trust,* the narrator describes two old men making deals in a small Illinois town: "As the visitor moved forward, my grandfather would move backward. They were like two saplings caught in the same wind. . . . The visitor wanted something . . . the wind of desire . . . blew both men, the one forward and the other backward."

Just remembers Waukegan, where Jack Benny and Ray Bradbury were raised, as "the quintessential middle-class town," a place where the streets were named after trees and on the still summer days you could, in the distance, hear the swat of a bat against a ball. He was a pudgy child, a loner, unpopular, a voracious reader. In a town that put a premium on being a good baseball player, Just was terrible at sports. But he loved sports. To this day, each one of his novels has encoded in it the name of a player from the 1940s Chicago Cubs. Phil Cavarretta, a first baseman in 1945, for instance, appears in *A Family Trust* as an aide to a newspaper publisher. "I was a discordant note in the symphony that was Waukegan," Just says. He was also ambitious, at first simply, he says, for what Henry James called "that distinguished thing." Perhaps because of his early sense of difference, Just developed at a young age a kind of inner melancholy that suffuses his writing today.

He was sent off to boarding school at the Cranbrook School in Bloomfield Hills, Michigan, and then to Trinity College in Hartford. While a boarding school, h began sending ou short stories "all ove America." He go back a shoeboxful o rejection slips. H spent four years a Trinity but neve graduated. He then returned to Waukegan determined to become a journalist.

His father gave him a modest assignment—covering the Lake County Democratic Party. But Just chafed under his father's authority and the weight of the family name, conflicts that prefigured his fiction. In *The American Ambassador,* for example, a young terrorist stalks his own father. "I've always been fascinated by young men in the presence of old men," says Just, "the small tree in the shadow of the large tree."

After two years of working for his father, Just decided to move on. "It was plain it wasn't going to work out between us," he says. He landed a job with *Newsweek* and was eventually assigned to the magazine's Washington bureau, where he worked for Benjamin C. Bradlee, who was then bureau chief and would later take Just with him when he became executive editor of the Washington *Post.*

Washington was fresh with the promise of the New Frontier. "What better place in the world to be?" Just wrote in *In the City of Fear.* "After the long, solemn night of the 1950's, new men had come at last to authority. Washington was now a banquet offering every imaginable dish. Of course, it was necessary to be close, on the inside."

Ben Bradlee was the ultimate insider, a close friend of President Kennedy's. Just spun in Bradlee's orbit and flourished. As a rising star, he was invited to dinner at Joseph Alsop's house. "It was an amazing thing at 27 to be sitting at a table with these great figures," Just remembers. "There was something about them that exuded power. I really understood the talk, the lingo. I had an ear for it, the words behind the words." Bradlee remembers him as one of the "brightest of the bright."

WHILE HE WAS STILL at Trinity College, Just had married a young Vassar student, Jean Ramsey. Edwin Barber, now an editor at W. W. Norton, which recently reissued *In the City of Fear* in paperback, knew the young couple in Washington. "They lived a golden life," Barber recalls. "They knew everything about Washington, and they were everywhere at once." In 1965, to the surprise of some of their friends, Just and Jean Ramsey separated. Ramsey is now a public-interest lawyer in Washington. The couple had two children: Jennifer, 32, an independent filmmaker, and Julia, 30, an associate editor at *The New York Review of Books*. Depressed about the end of the marriage, Just—who had joined Bradlee at the Washington *Post*—asked to be sent to Vietnam.

"Vietnam had as much ambiguity as I was likely to find anywhere," Just recalls. "I was like an alcoholic in a bar! The material was so rich you had to be an idiot not to file five first-class stories in a week." Just could discover ambiguity anywhere. In one dispatch, he described the daily swimming routine of U.S. ambassador Henry Cabot Lodge at the Saigon racquet club, Le Cercle Sportif. "People . . . watch his progress . . . [they] wonder what possible significance there can be to the fact he is swimming north to south, rather than his usual direction, south to north."

He worked and partied with colleagues such as Peter Arnett, who was with AP then, and Jonathan Randall, then of the New York *Times*, among others—"a bunch of really very cheery gents indeed." The other reporters were drawn to Just. He is a good storyteller and portrays life's ironies with great amusement. He likes to drink. Women are naturally attracted to him. In Saigon, Just met Frances FitzGerald, who was a free-lancer covering the war. (FitzGerald would later win a Pulitzer Prize for her book of Vietnam reportage, *Fire in the Lake.*) FitzGerald remembers a night when she and Just borrowed bicycles after curfew. "There was no traffic, and we took the bikes up to Le Cercle Sportif. We climbed over the wall and went swimming in the middle of the war." There were friends who thought FitzGerald and Just might one day marry, but they never did.

SOME OF JUST'S BEST STORIES, now collected in *Twenty-One* (Ivy paperback), are about the women who were in Vietnam. For example, in "Journal of a Plague Year," a young woman reporter having an affair with a journalist in Saigon goes on home leave. When she returns, her absence from the theater of war makes her seem like a stranger to him.

In June 1966, Just went on patrol in the Central Highlands. In a front-page dispatch for the *Post,* Just wrote about what had happened to him in a firefight. "I was thinking about being 30 among youngsters when [Private First Class Sam] Washburn leaned over and very quietly, very precisely, whispered, 'Grenade.' . . . The grenade had landed a yard away."

The impact of the grenade lifted Just into the air and knocked him end over end. Fragments of shrapnel hit him in the head and body. Just remembers thinking at that moment about the military people who had disdained the journalists covering the war. "Now they won't be able to call me 'candy ass' and 'pussy' anymore!" he says he thought. Around Just were ten dead or dying and nineteen wounded.

What Just doesn't say in his later account of the incident in his book *To What End* and doesn't tell friends is that, as a journalist, he had priority over enlisted men in any evacuation. But when the rescue helicopters arrived, Just insisted that the more seriously wounded soldiers around him be taken out first. To this day, his body continues to extrude shrapnel. Just's back, says Gloria Emerson, a correspondent in Vietnam for the New York *Times,* looks "like the Ho Chi Minh trail."

AFTER A BRIEF LEAVE IN THE States, Just returned to Vietnam. He could feel the situation collapsing around him. One day in a restaurant in Saigon, a young Foreign Service officer poured his heart out to Just over the failure of an operation. "I thought, Jesus Christ, with people of this character, and with our weapons, why can't we push this boulder an inch up the hill? It's failing." By the spring of 1967, he had had enough. That April, he filed his final dispatch from Saigon. "This war is not being won," Just wrote, "and by any reasonable estimate, it is not going to be won in the foreseeable future. It may be unwinnable."

Back in the States, Just was eventually appointed to the editorial board of the *Post.* The *Post* had generally been pro-war on its editorial page; because of Just's re-

Just chats with South Vietnamese premier Nguyen Cao Ky and Ky's wife.

porting, however, a decision was made to change its position, but slowly. "Five degrees at a time," Just remembers. Finally, the paper took a strong stand against the war. Just was at the height of his journalistic career. Yet he was deeply unhappy. Vietnam had shattered Just's faith in the facts.

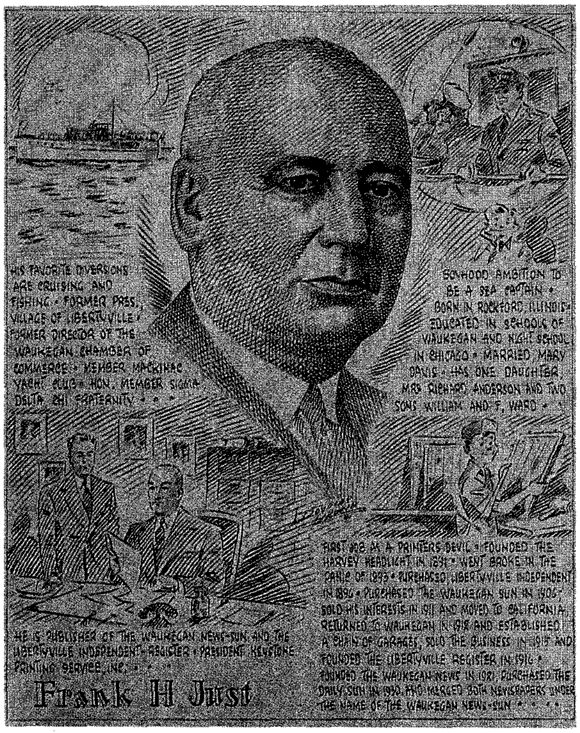
He had always wanted to write fiction. Since his youth, he had been shadowed by the figure of Hemingway. Like Hemingway, Just was from northern Illinois, and like Hemingway, he was a blooded journalist. Ben Bradlee teased Just about having a "Hemingway fixation." "I used to call him Ernie," Bradlee says. "He loved to go hunting for the dove in the Pyrenees; he loved to drink the wine. He wallowed in the Hemingwayesque aspects of France." To this day, Just shows the Hemingway influence. His characters often drink their way through his novels, usually Taittingers or Sancerre or Calvados, and, like Hemingway's women, Just's female characters have a kind of mordant honesty and are often in some ways "superior" to the men.

To be on the editorial page of the Washington *Post* wasn't enough for Just. He longed for what he calls "that unknowable thing when you get inside the heart of a fiction." Instead of simply deploying the fact, he wanted to "create something new."

On a trip to Peru in 1968, high on the Altiplano, Just had "some kind of weird revelation." He sat down with an envelope and wrote an outline for a novel and nine short stories. Bradlee gave him a leave in 1969, and he went to New Hampshire, where in three months he wrote *A Soldier of the Revolution,* about an American's involvement with guerrillas in Central America. The book, published by Knopf, showed Just heavily under the influence of Graham Greene and got tepid reviews. But it gave him a taste for the craft of writing fiction. A second novel, about the newspaper business in Waukegan—which eventually became *A Family Trust*—was given a "vicious" rejection by a prominent editor Just prefers not to name. "The impression was 'You really shouldn't be writing fiction. Give it up while you're still young.' "

In late 1969, Just asked Bradlee again for time to write a book. But Bradlee refused. Just was searching for some Holy Grail, Bradlee said. He should resign. It was time, the editor said, for him to make up his mind whether he wanted to be a newspaper reporter or to write books. Just resigned from the *Post.*

Grandfather Just.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Frank H Just

FAMILY

> JUST WRITES ABOUT HOW THE SINS OF THE FATHERS ARE BORNE BY THE SONS.

BY THAT TIME, JUST HAD REmarried, to Anne Burling, a member of the capital "aristocracy," a granddaughter of Edward Burling, founding partner of the law firm of Covington & Burling. But Washington, he says, is a bad place for a fiction writer, a city without repose. "It's a kind of futures market," Just says. "You go to a party and you better have something to trade. Someone says, 'Did you hear so-and-so got fired?,' you better be able to say, 'Let me tell you why.' "

Just's father died in 1970, and Just became chairman of the board of the family company until 1983, when the newspapers were sold to the Copley chain. He did not realize that much from the sale; the proceeds were split among several members of the family. But other family legacies have given him a financial cushion.

Just, his wife, and their young son, Ian, left Washington in 1973 and settled in a house on a mountaintop in Warren, Vermont. There Just wrote *Stringer, Nicholson at Large, A Family Trust,* and some 26 short stories. By and large, the novels were not successful. "This was a dark time," says Ann Pincus, a vice-president of WETA, the public-television station in Washington, D.C., who has known Jus since she was a student at Vassar. "He fel angry and bitter," says Pincus. "His determination to keep going was the most astonishing thing." Just's marriage began to falter. In 1979, he and his wife separated She is now a counselor for battered women in Cambridge, Massachusetts. Ian, 22 is studying to be a chef in Paris.

In Vermont, Just met Sarah Catchpole, a 27-year-old ski instructor. Catchpole, by her own admission, had not yet found herself. (She later became a free-lance journalist and a stringer for National Public Radio.) Just and Catchpole were married in 1983. "What he needed was Sarah Catchpole," says Gloria Emerson. "She is totally supportive of him, and writers are not always easy."

It was after Just met Catchpole that he began to write *In the City of Fear.* The book, published in 1982, is a daringly structured novel about the Vietnam War, framed entirely by a Washington dinner party at which a group of Washington insiders—a newspaper publisher, a State Department official, a CIA type—conceives a plot to put surveillance devices along the Ho Chi Minh Trail. Despite his doubts about the morality of the war, the novel's main character, a congressman, joins in the plot.

"I had high hopes for the novel," Just says. But then came an ambiguous review in *The New York Times Book Review* that accused him of being "disablingly coy." *American Blues* was Just's next book, a novel that disappointed Just himself and sold only a few thousand copies.

HE BEGAN TO wonder if he had made a mistake in giving up his career in journalism. This was his tenth book. But his next novel, *The American Ambassador,* drew serious attention. The book is an inexorable story of a father and son on a collision course. William North Jr., a terrorist with a Baader-Meinhof–like group, is determined to kill his father, who has just been appointed ambassador to Germany. The father, aware of the plot, must choose between his duty to his country and his love of his son.

The book received a front-page review in the *Times Book Review:* Just's fellow novelist Robert Stone called the book "gripping and insightful" and praised the "wonderful immediateness" of Just's portrayal of Washington. "That's the book where I got my act together," says Just.

FALL PREVIEW

SPECIAL ISSUE

MOVIES • THEATER • ART • MUSIC • DANCE
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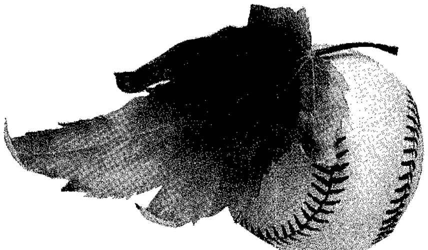
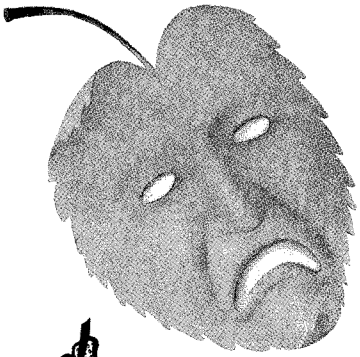
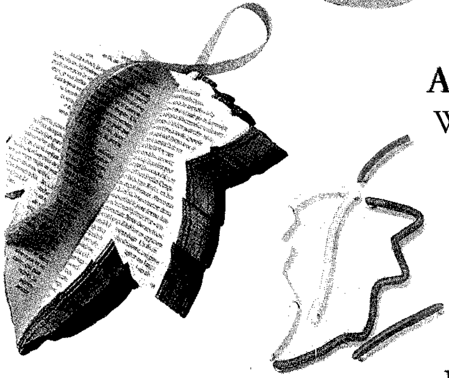
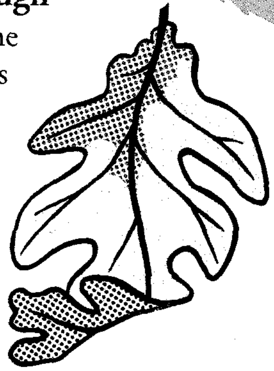




When the leaves begin to tumble, it's a sure sign that autumn is on the way. *New York* Magazine's Fall Preview special issue forecasts a season of excitement.





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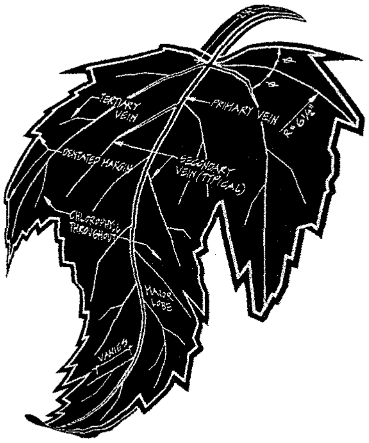

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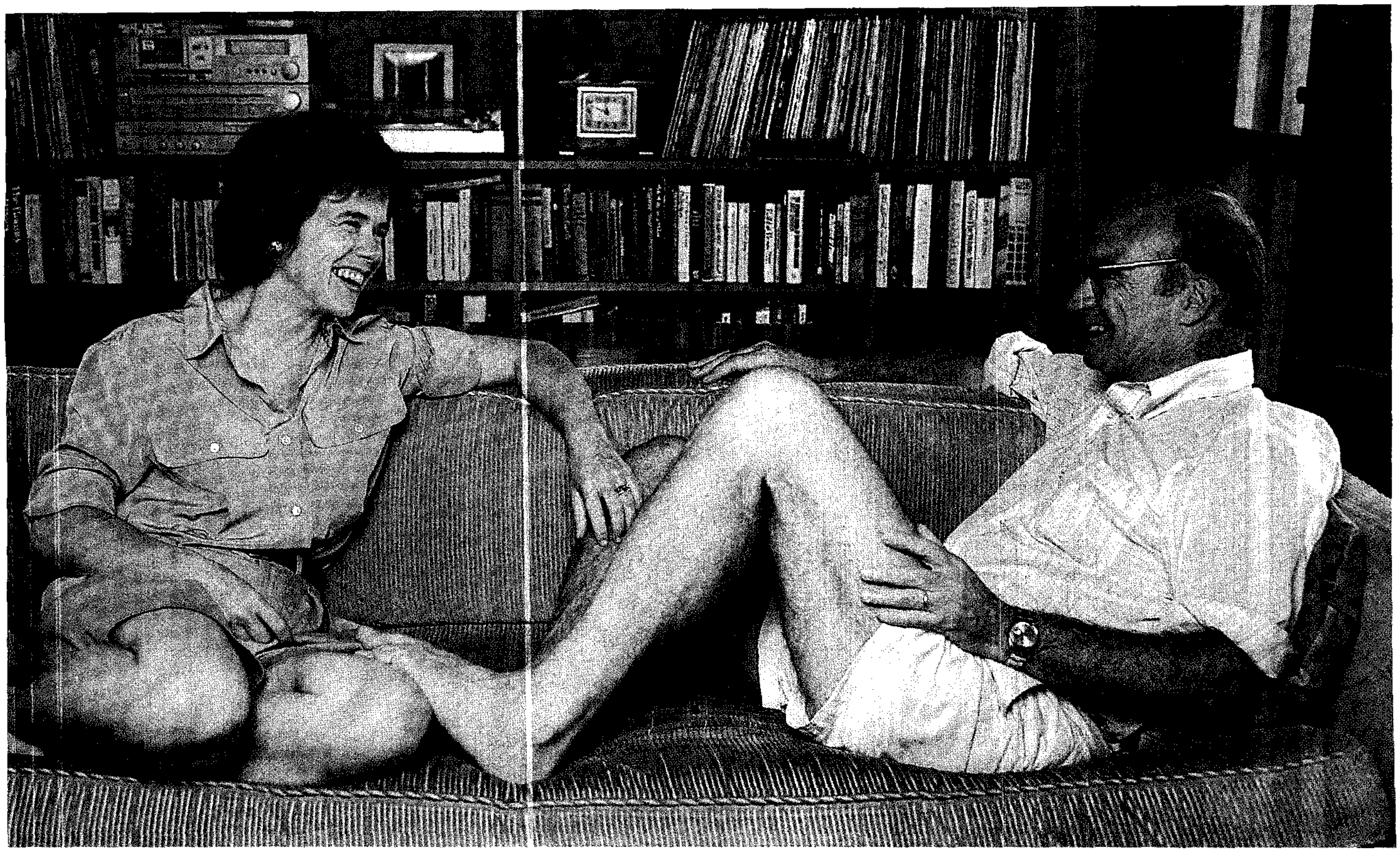

Wife Sarah with Just.

“All of a sudden, people were paying attention.”

The attention gained by *An American Ambassador* set the stage for the success of Just's next novel, *Jack Gance.* The novel takes place in Chicago and Washington against a backdrop of Chicago machine politics. In the book, the only way the eponymous hero can win a Senate race is if he accepts the tainted money of a Chicago fixer. Again, the book was reviewed on the front page of the *Times Book Review.* “Ward Just is the Washington novelist's Washington novelist,” said the review. “He is . . . the most literary chronicler of the daily lives and moral dilemmas of contemporary politicians, bureaucrats, intelligence agents, military officers . . . and journalists.” *Jack Gance* was the first of Just's novels to sell a significant number of copies. It made the Washington *Post's* best-seller list. As a result, Just's earlier books were reissued in paperback, winning him a wider audience.

By the time *Jack Gance* was published, Just and Catchpole had left America to live in Paris, which seemed no more expensive than Boston as a place to live. Just does most of his real work during the winters in a study overlooking a tiny courtyard of his apartment building on the Rue des Saints Pères, on the Left Bank across from the Louvre. Writing still doesn't come easily to him. “I write eight pages for every one I keep,” he says.

WOMEN

The Novelist's Women Characters, Like Those of Hemingway, Often Have a Kind of Superiority Over Men.

It was from the vantage point of Paris, at the end of 1989, that Just witnessed the crumbling of the Berlin Wall. Germany had fascinated him for some time; his forebears emigrated from Darmstadt in the nineteenth century, and Germany is an element in several of his novels. “I became fascinated by the Germans of my age and under who saw something of the war but didn't see all of it,” says Just. “Nonetheless, the consequences of the war are visited upon them.” In Just's new novel, *The Translator,* a German woman tells the novel's main character, Sydney Van Damm, “We are waiting for people to die so that the war can be forgotten.” Another character muses, “The Germans had always been frightened of themselves and the Second World War made them terrified.”

Van Damm's father was a Wehrmacht officer during World War II who died mysteriously in prison after being arrested by the Nazis. Van Damm eventually marries an American woman and spends his days laboring over translations of a famous German novelist, “Josef Kaus.” One day, he is approached by an American friend with vague CIA connections, aptly named Junko Poole, to act as a translator in a deal involving the smuggling of Czech arms through the East. Van Damm needs the money, agrees to go on the mission, and in the end is double-crossed. One of the novel's themes, says Just, is how the “ten-percenters,” the lawyers and bankers, the “insiders,” are going to strip East Germany clean now that it is open to the West.

With the publication of *The Translator,* Just is at work on two new stories about expatriates living in Paris. And he has just finished his first play—written, he says, in 100 hours because “the ground war in the Gulf took 100 hours! I set a goal for myself.” It is a single-character play about a journalist who is about to be “deaccessioned”—fired—as he looks back over his career. “I love the thing,” says Just. “But I can't get anyone to read the son of a bitch!” It is typical Ward Just—self-mocking, slightly melancholy, determined.

We're outside now on the Vineyard, sitting on a grassy slope, a bottle of Moreau Blanc at Just's side and a pack of Camels at hand. Just muses about how it took some time to find his true craft, the making of novels. “I'd say I'm a rare bird,” Just says, “in that I decided to create myself at 34 and I succeeded. I really did succeed. All Americans are supposed to do it!” He laughs. As they might say in Waukegan, Ward Just of Washington, Saigon, Vermont, and Paris is a *real American,* indeed. ■

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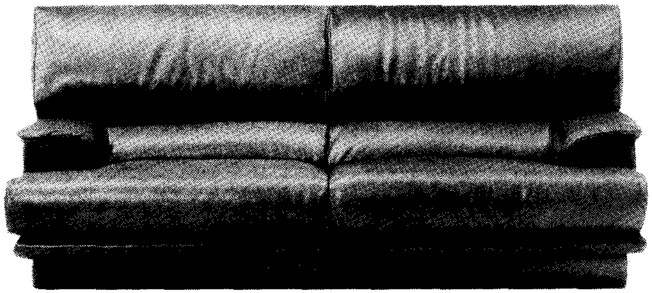

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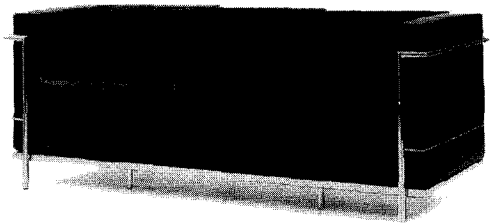

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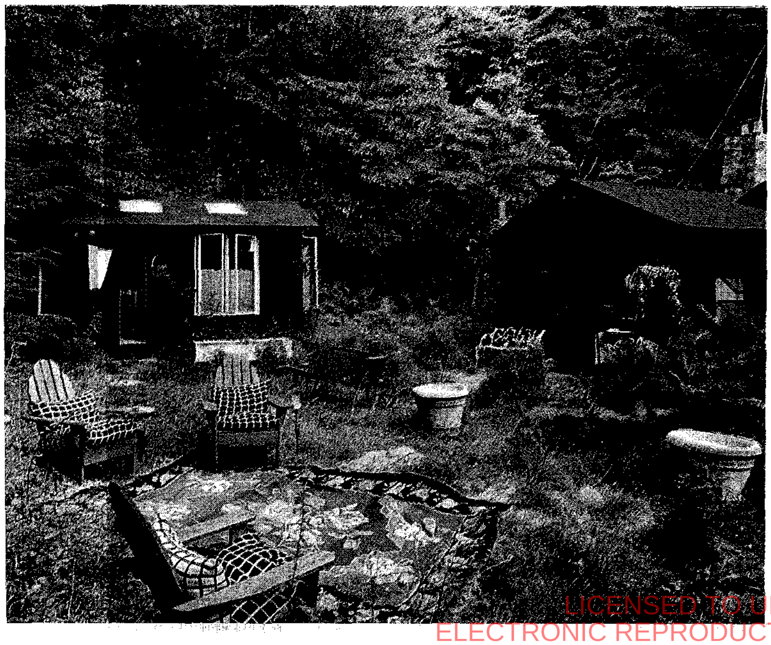
Gone Fishin'

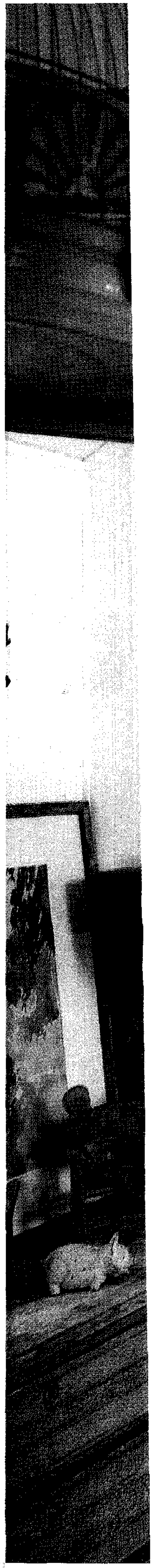
By Marilyn Bethany

It's just an hour door-to-door from her antiques store in SoHo, but spiritually, Judyth van Amringe's "fishing camp" near Bernardsville, New Jersey, is on another planet. "There used to be other camps like this along Rockaway Creek," says van Amringe, who is also an interior designer. Typically owned by men (this one was built in the early forties by some bankers from Basking Ridge), such camps offered refuge from the suffocating rectitude of daily life—a place where a "gentleman" could drink and curse to his heart's delight. Sadly, most of them have fallen prey to home improvement—indoor toilets, lawns, and combination storms-and-screens. But van Amringe's continues to serve some semblance of its original, noble purpose. It's a getaway where she can turn her back on all things city-slick.



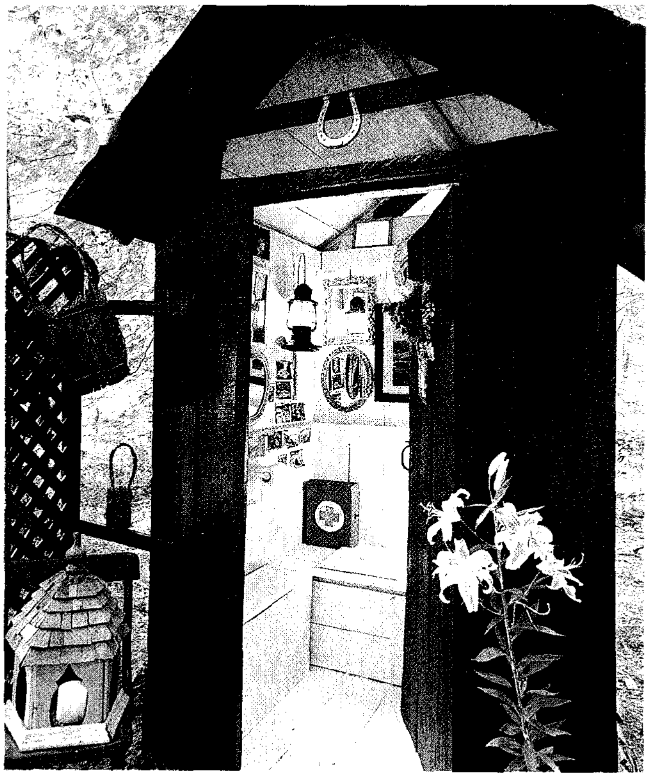
No mowing, no weeding, no carcinogenic chemicals—van Amringe's answer to a lawn is a Bessarabian rug she drags outside on nice days and pulls back in when it rains.

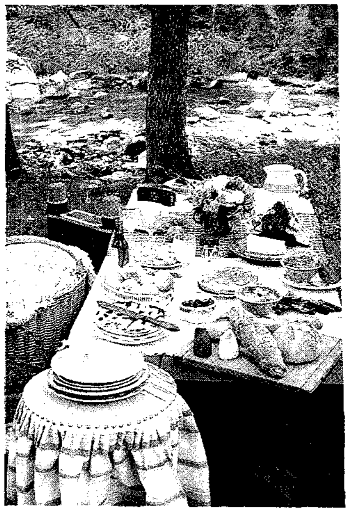
When van Amringe bought the house in 1985, it had everything—fake wood paneling, shag carpets, even a La-Z-Boy recliner. She replaced all that with her own endearing style—equal measures of comfort and wit mixed by a genius collagist.



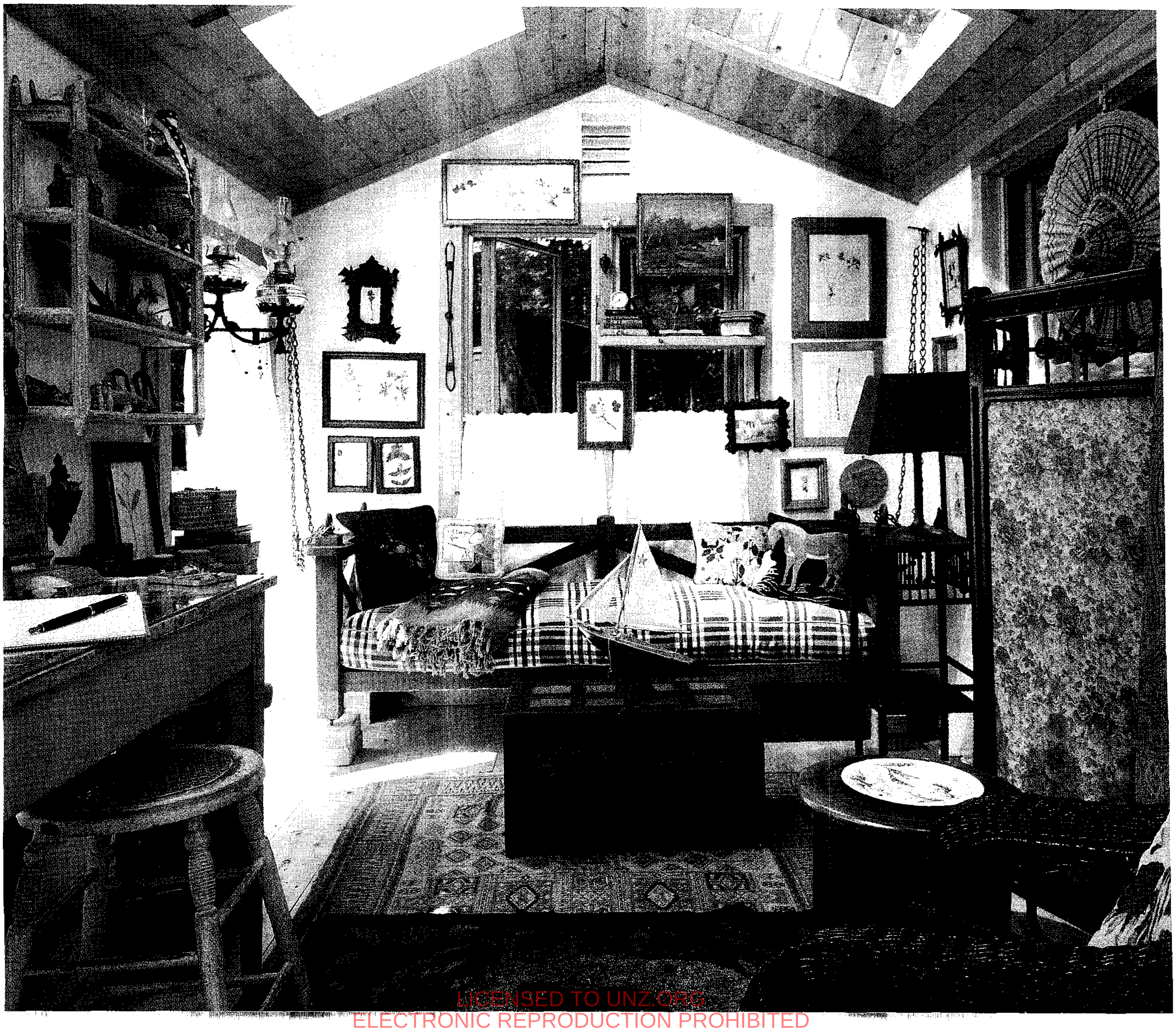
PHOTOGRAPHED BY ANDREW GARN

The addition of a "diamond" choker gives the deer's head an undeniable touch of charm. Van Amringe's privy (right) offers relief to the world-weary city dweller who's seen one too many mirrored marble baths.





Van Amringe and her guests u the creek in the front yard f swimming and as a soothing backdrop for meals. Right: Despite her choice of paintings ar accessories—rods, creels, and waders—the only fishing van Amr does is at the local flea markets. A former tool shed serves as a studi and guest room (below). The dayb is an old porch swing.



Gone Fishin'

"I never buy anything unless I know exactly where it will go," says van Amringe. She claims that upon discovering a stack of heirloom bloomers in their original wrappers, she immediately thought, Curtains for the bedroom (left). The tulip fountain, screwed onto the garden hose, transforms a clump of weeds into an Eden.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Duck, Duck, Mousse

Is there a place on the planet for a new mousse? Yes, but only if it's D'Artagnan's Mousse Basquaise, a firm-textured, luscious-tasting blend of duck liver, port wine, and—here's the Basque bit—red bell pepper. Mousse Basquaise may be ordered from D'Artagnan (1-800-327-8246) in a three-pound loaf (around $30; add $5 for handling). It comes in a sealed container and has a four-week shelf life when refrigerated. The mousse is also available at Balducci's ($10 a pound). Rarely do we rave, but we're doing it now—this is the perfect appetizer for any day of the year. **—Barbara Costikyan**

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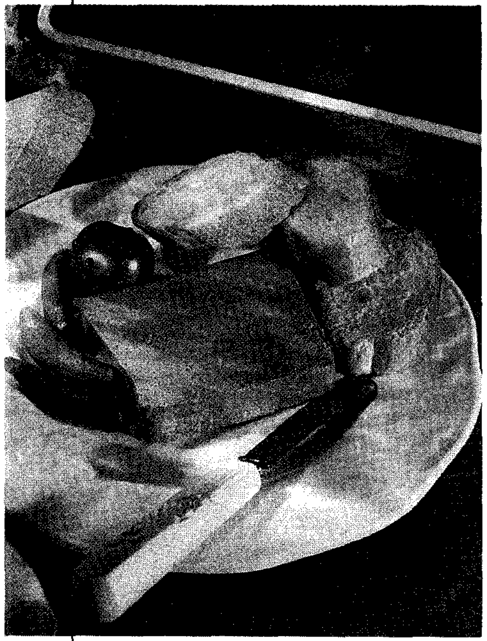

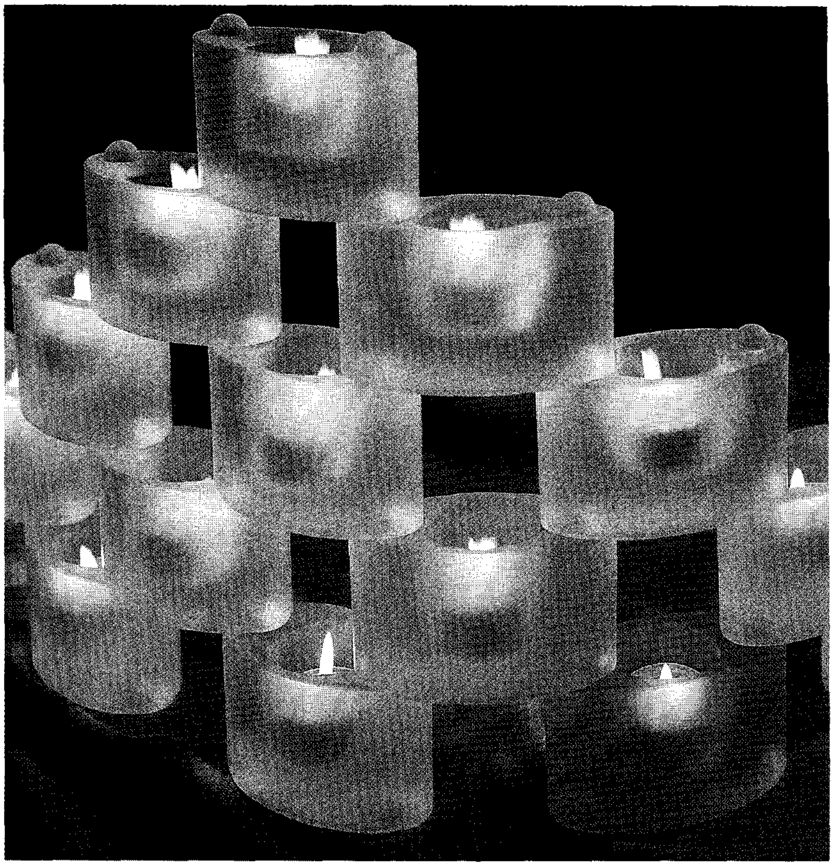

Lights of Fancy

A single votive candle may look spiritual, but it pales by comparison with a stack of votive candles lighted en masse. These frosted-glass holders are the bright idea of the Handler design firm, which applied the principles of modular building blocks to the creation of votive forms. Since the holders are precisely shaped to nestle into one another—yet carefully balanced to provide air circulation—they can be arranged into glowing sculptures or a wall of light ($7.50 each).

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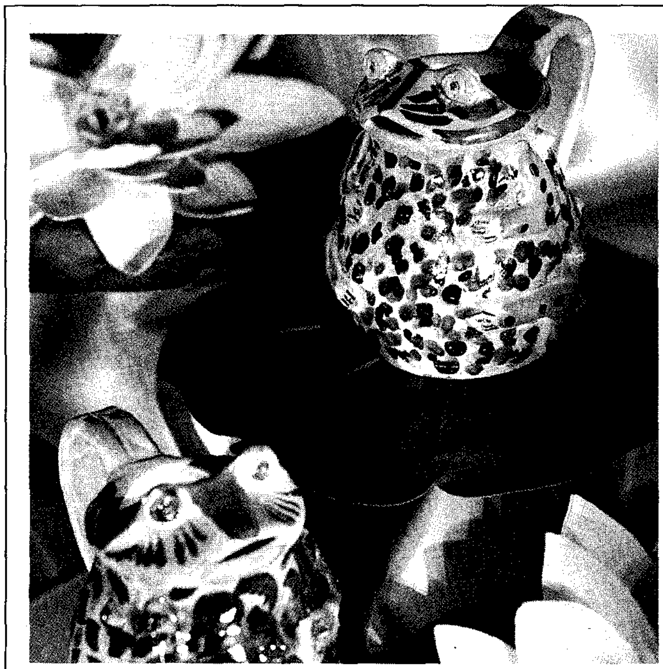

Pour & Peace

No frog princes, these—they're frogs of a less mythical, more practical kind: majolica pitchers from Guanajuato, Mexico. Perfect for pouring a libation while lazing about Marvell-style, having green thoughts in a green shade ($42).

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Photographs: left, Michael Harris; plate and knife courtesy of Wolfman-Gold & Good Company; top, Mary Ellen Bartley; bottom, Lauren Sorokin.

The Past Roundup

Linda Cheverton's skillful editing makes her understated little antiques gallery unique: A starkly primitive turn-of-the-century stool butts up against an elaborate Victorian plant stand; a formal nineteenth-century textile hangs above a rustic thirties picnic table; and an Early American country cupboard holds English creamware, a pearlware tea set, and Susie Cooper pottery. Indeed, china and textiles abound, along with bird cages and breadboards, "unschooled" art, coverlets, tinware, and quilts. And since Cheverton is a stylist by profession, these seemingly disparate offerings are enticingly displayed. (From $20 for a sewing box to $300 for a nineteenth-century antique textile to $5,200 for an eighteenth-century stepback cupboard.)

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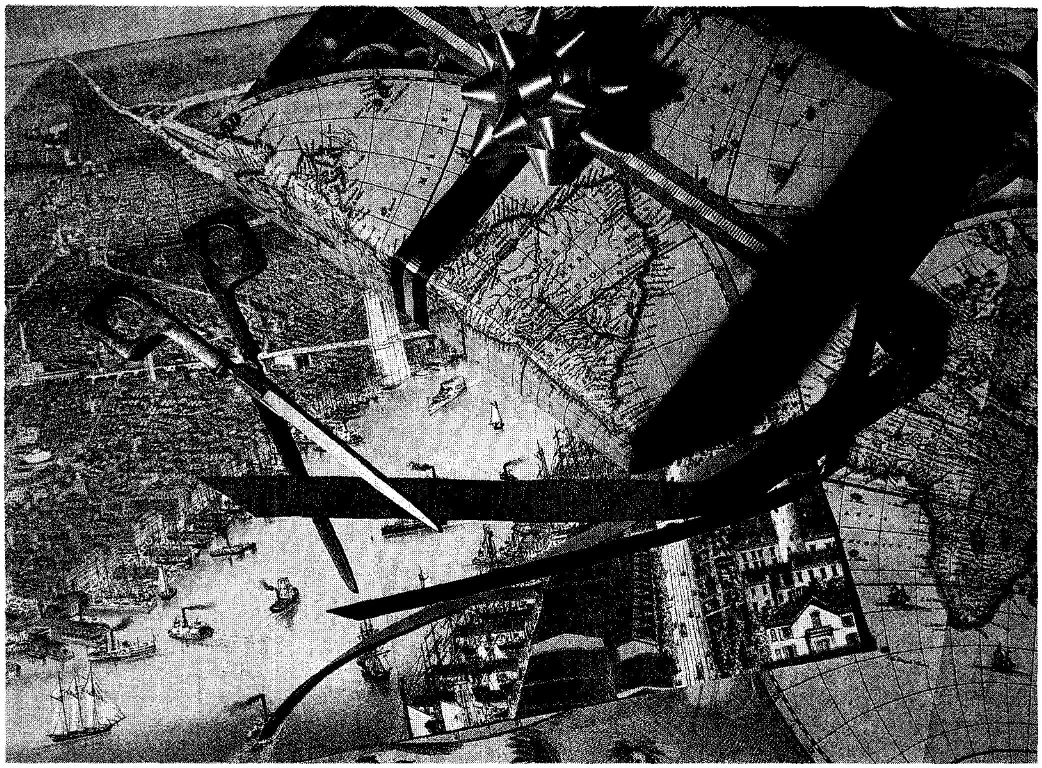

Map It Up

The images may be old-fashioned—Joan Blaeu's world map published in 1664 and a Currier and Ives "bird's eye" view of nineteenth-century New York—but these wrapping papers are environmentally au courant. They're printed on recycled paper and come wrapped in non-petroleum cellophane ($4.95 for four 20-by-30-inch sheets).

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DUBLINERS

"...Alan Parker's *The Commitments* is immensely amiable, but it's not great. A lot of *Hot Shots!* is klutzy, obvious, and cheesy..."

GROUP SPIRIT: *Commitments members Robert Arkins (right) and Michael Aherne.*

ALAN PARKER'S **The Commitments,** WHICH might be called a Dublin version of *Fame,* is likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. The script, an adaptation of Roddy Doyle's 1987 novel, is all Irish slang and friendly cursing. Happily, the Dublin teenagers take turns bullying one another. (So read the fookin' movie review, and no lip.) The language is extremely repetitive. Some scenes consist of little else but people ragging one another, and without the Irish lilt, the talk would seem dull. But the movie does have spirit, and the music is good.

We're in the Northside of Dublin, and the young people don't have much in the way of prospects. "You're workin'-class, right?" asks Jimmy, the hero, of his friends. "We would be," one of them says, "if there was any work." Jimmy, a boy about twenty, has an idea. The Irish, he says, are the blacks of Europe, and the Dubliners are the blacks of Ireland. What Dublin needs, he reasons, is an Irish soul band—a big band, with a brass section and female vocal backup, a band that could do cover versions of Otis Redding and Wilson Pickett classics. Soul is about struggle and sex—perfect for a working-class Dublin audience.

Jimmy holds auditions at his house, and the kids show up, talented and untalented, pimpled skinheads and dewy-faced girls. In order to cast the film, Parker set up local auditions himself and wound up casting mainly young musicians to play the different members of the band. There's one exception, however—Johnny Murphy, a veteran Dublin actor, who plays Joey "the Lips," a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. Quietly, while the boys are working out their rivalries with one another, he lays gentle hands on all three of the pretty backup singers. Murphy, a theater actor who turns routine lines into little arias, brings class to the movie.

The theme of the movie is that music gives the Dublin kids a way out, a way of not being "tossers"—ordinary jerks wrapping chicken parts or working at a fish-and-chips stand. And for the actors, the movie is *their* way out of anonymity. The pale faces aren't routinely pretty; the manner isn't actorish; and all of them are dying to make music, to perform. The movie is fast-paced without being brash and pushing like *Fame,* which Parker cast with horribly assertive little show-biz pros. The Irish teenagers are both rougher and more modest than their American counterparts, and Parker supports the style of the performances with a resolutely deglamorized look—gray streets, interiors cluttered with junk, a baby screaming in dismay at rehearsal. This is music from the ground up: Members of the band rehearse on the job in a slaughterhouse or while hanging up the wash. Together, they play in steamy old halls and pubs. Parker keeps the rehearsal scenes and backstage quarrels moving along. The movie may look downbeat, but the tempo is snappy and commercial.

Not a great deal happens. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the kids fight incessantly. After a while, they get the hang of the style and begin to sound better. They play a few gigs, and they sound a *lot* better. Among them, there is one blazing talent—Deco (Andrew Strong), the lead singer, a teenage brute with a face like a meat grinder but a magnificent voice, a voice with a real soul rasp. This abominable slob and egotist holds nothing back when he sings. Fighting his way through "The Dark End of the Street," he *is* soul. (Andrew Strong, sixteen, has been singing professionally for five years and has his own band.) Musically, the group forms around Deco and begins to take on some of the heat and power of a great American band.

Which is exciting but leaves us a little uneasy. For if the music grows out of the frustrations and pleasures of Dublin life, why, we wonder, is it entirely imitative? Where's the Irishness in it? The Irish rock genius Van Morrison was also influenced by American soul (Morrison, as a very young man, used to sing R&B standards for American GI's stationed abroad), but Morrison has his Celtic streak, and such performers as U2 and Sinéad O'Connor are recognizably Irish. It's fun watching the group learn the style of American black performers, and I like the idea that art can cross barriers and mean similar things to different people, but there's something depressing about a group, however good, that is entirely imitative.

The Commitments is immensely amiable, but it's not great. Parker doesn't get much drama going—he substitutes pace and energy for drama. Squabbling among

Photograph by David Appleby.

teenagers loses its interest when the kids don't have much individual character. And I don't even believe in the squabbling. Listening to The Commitments make music, we get excited. Why don't they? The whole thrust of the movie—the short, punched-up sequences—would seem to lead to a triumphant ending. But the actual ending is a disappointment and an anticlimax. Parker's commercially upbeat style runs into the mystery of Irish defeatism, and the two don't go together.

WHY IS IT THAT I FEEL SO DEPRESSED WHEN watching the kind of film parodies—*The Naked Gun 2½* and now **Hot Shots!**—that many other people find hilarious? I think the reason is that I can't find all that much difference between the parody and the object being loused up; they're both products of a pop culture without beauty or innocence or courage, a culture that no one believes in. *Top Gun,* which is the source of most of the jokes in *Hot Shots!,* was ridiculous from the start—a smarmy, macho TV commercial that eroticized flying, like an ad for designer shades. Charlie Sheen is appropriately fatuous as the overly confident Cruise flying stud, and there's a funny riff on the Native American language in *Dances With Wolves,* but a lot of *Hot Shots!* is klutzy and obvious, and the spoofed flying sequences just look cheesy. Yeah, I know: There's no argument with laughter. But I can't help feeling that there's something forced about the hilarity, as if the audience was eager to cleanse itself of the disgust that builds up in seeing self-selling machines like *Top Gun* in the first place. *Hot Shots!,* unfortunately, doesn't break free from what's offensive in pop. The only way to do that is to find a new image, a new sensibility, a new audience.

WHAT IS THE SOUND OF ONE HAND CLAPping? And how do you "expose" yourself, indecently or otherwise, in a darkened theater? And if you did, and there was enough light to see you, who in the world would be looking? We're talking about a heterosexual porno house, so the other patrons—men, presumably—would be looking at the screen. Answer: No one would be looking; no one except the police. These are a few of the conundrums presented by the arrest of **Pee-wee Herman** for "indecent exposure" (i.e., masturbation) at the South Trail Cinema theater in Sarasota, Florida, on July 26. In the days after the incident, the tabloids and radio-talk personalities made merry, and weighty personages like Dr. Joyce Brothers were consulted on how the Florida incident should be "explained" to young children. (I have a radical solution: *Don't tell them about it.*)

Let he or she who is without hands cast the first stone. For we are a hypocritical society. CBS instantaneously canceled the remaining episodes (in reruns) of *Pee-wee's Playhouse,* and except for a few of Herman's friends and such people as Bill Cosby (who opined that "if [Pee-wee] indeed broke the law, he should . . . repay his debt to society"—whatever that means), few people, at this writing, have spoken up for him. And why not? He did not solicit a child; he did not solicit anyone. He is accused of abusing only himself. And the location in which he did it, a heterosexual dirty-movie house, is not the same kind of public place as a park or a bus. It is a *private* public place, where men seek solitude.

Pee-wee Herman is eminently worth saving. In the movie *Pee-wee's Big Adventure,* and in his TV show, he has shown himself to be a kind of eccentric comic genius. As it happens, like many of the great creators for children (Lewis Carroll, James M. Barrie, Charles Kingsley), he is a bit strange. But not so strange that he should be hounded into oblivion. The Hollywood community has knocked itself out protecting whales, dolphins, bison, and the Democratic Party. Does it not have a word or two to say on behalf of an unhappy comic?

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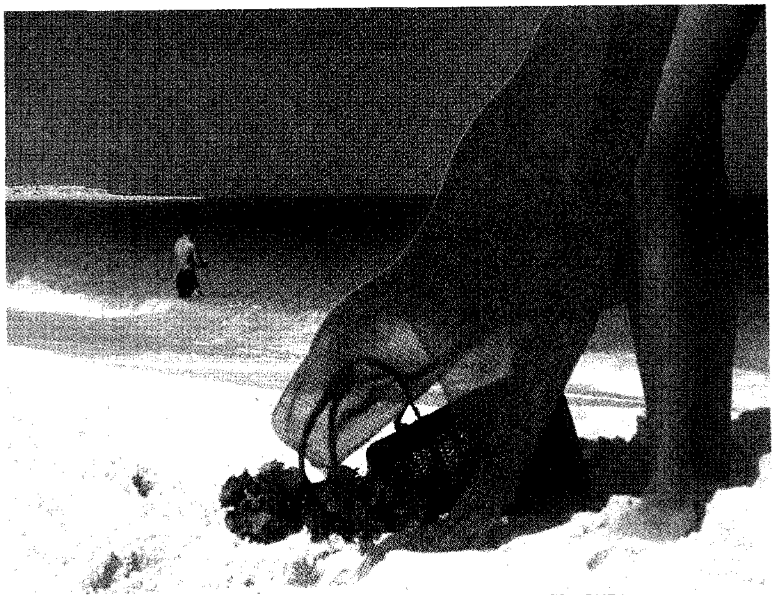

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DESIRE UNDER THE EL

"...The City Opera's new *Cavalleria Rusticana* is a steamy, seamlessly wrought crescendo of disclosures and recriminations..."

LAST MONTH, IT WAS *La Traviata* UPDATED to the drug-and-disease-obsessed nineties. Now here are **Cavalleria Rusticana** and **Pagliacci** set in New York's Little Italy at the turn of the century. What next? A new *Carmen* is in the City Opera's future, but it will be a safely traditional approach, promises general director Christopher Keene, who, despite rumors, does not plan a jolting relocation of the entire standard repertory. Maybe he should, if that means more productions like this *Cav* and *Pag*—as exciting a presentation of opera's eternal twins as I've ever seen, and another giant step forward in the City Opera's heartening regeneration.

As it turns out, the one jarring element is the scenic concept, although the staging and most of the performances are strong enough to succeed in spite of it. Transferring the operas from mid-nineteenth-century Italy to a street in downtown New York circa 1900–1910 may seem plausible enough on the surface, but it doesn't work. To my ears, at least, both scores are drenched with hot Italian sun and colored by the very specific outdoor sounds of a small village—church bells, rustic piping, livestock on the move, offstage peasants singing in the fields—music that has nothing to do with city grime, claustrophobic tenements, and screaming elevated trains. The idea behind Paul Shortt's superrealistic unit set is provocative—a grim urban square that seems cursed to become a cesspool of jealous passions, violence, and murder on two of the holiest Catholic holidays—but the music and the neighborhood constantly contradict each other.

The people who live there, though, are frighteningly believable. If *Cavalleria Rusticana* deals in basic raw emotions, it hardly aspires to Greek tragedy, although Jonathan Eaton's subtly nuanced direction dares to suggest as much—even the peasant woman who staggers from the crowd to announce Turridu's death is a blind sibyl. Essentially, what Eaton gives us is a harrowing drama of a closely knit community gradually coming apart and spinning out of control. At first, the hostility is aimed at Santuzza—how dare the hussy join in our Easter hymn and offer her dirty money to the church?—until the messy business of her indiscretion with Turridu and his affair with Lola, Alfio's wife, becomes public knowledge. It's a steamy, seamlessly wrought crescendo of disclosures and recriminations, working up to Turridu's virtually self-willed execution by Alfio—a ritual slaughter in full view of the audience and with explicitly humiliating details. That runs counter to the libretto, but it's devilishly effective and fully in tune with the opera's brutish theatricality.

Sharon Graham sings Santuzza with confidence and authority. Her rather grainy soprano is not the rich, freewheeling, unobstructed voice the music ideally requires, but she has an intuitive feeling for finding the vocal and physical gestures that go right to the center of this bruised spirit. Stephen O'Mara's plangent Turridu, a bit stiff but convincingly rakish, and Donnie Ray Albert's vicious Alfio compel attention whenever they are onstage. All three singers draw upon resources here that I never suspected they possessed on the basis of past performances. Strong, purposeful direction must be a major reason—from Eaton, certainly, but also from conductor Richard Bradshaw, who appreciates and communicates *Cavalleria*'s lyrical flow as keenly as its dramatic wallop.

The *Pagliacci* is a shade less remarkable, mainly because this tightly written piece invites fewer fancy directorial inventions and depends pretty much on the cast at hand for its effect. Even at that, Eaton fills the stage with relevant details that help animate each character and hurtle the action forward. And once again he concludes the opera with a stunning theatrical image: Canio and the corpses of his victims, Nedda and Silvio, trapped on a spinning carousel. In the orchestra pit, Bradshaw also understands the significant ways in which the score differs from *Cavalleria*'s, especially those ironically playful passages of commedia dell'arte that set the scene for violence to come.

BIG DEAL ON MULBERRY STREET: *Cowan and Geyer in* Pagliacci.

In any performance of *Pagliacci,* much hinges on the tenor who sings Canio, and I'm afraid John Absalom is not really the man for the job. He turns in an earnest and solid piece of work, but his voice lacks sufficient intensity and presence to realize the full potential of the part. Neither Robin Buck (Silvio) nor Kevin Anderson (Beppe) makes an especially strong vocal impression, but Gwynne Geyer is a plucky Nedda who uses her bright, securely focused soprano to maximum advantage, and Sigmund Cowan's resonant baritone puts an appropriate malevolent edge on Tonio's music. Even with a variable cast, the opera registers strongly as a thoughtfully prepared, vital piece of music theater—which, of course, is exactly what the City Opera was always meant to provide.

Photograph by Martha Swope Associates/Carol Rosegg.

PERHAPS THE OVERCELEBRATED MOZART BIcentennial is finally beginning to wear us down, but Roger Norrington's recent **Mozart Experience** weekend at Lincoln Center seemed more like a Mozart Burnout. I missed a fair amount of it, I admit. The opening lecture-demonstrations were so tedious and unenlightening that I passed up session No. 2 the next day, and the City Opera's new *La Traviata* kept me away from the Saturday-night concert. Maybe hearing them would have made a difference, but I doubt it. Compared with Norrington's far more focused, varied, exploratory, confrontational, instructive, and bubbly Beethoven bash two years ago at PepsiCo's Summerfare festival, this seemed like a very tired, warmed-over occasion.

The basic idea promised two days chock-full of wonderful music and high drama: an intensive examination of how Mozart lived and what he wrote during 1791, the last year of his life. The composer was busy right up to the end, playing his own intriguing major role in Vienna's musical whirl and turning out masterpieces nonstop: the operas *La Clemenza di Tito* and *The Magic Flute;* the clarinet concerto and last piano concerto; the Masonic cantatas and *Ave Verum* motet; much delightful dance music; and, of course, the unfinished Requiem.

Very little of this propulsive spirit was suggested at the opening talks-with-music potpourri. Neal Zaslaw, resident musicological guru of Lincoln Center's yearlong project to perform the complete Mozart, gave a keynote address that aimed to demystify our romantic notions about the composer but mostly stressed the obvious: Mozart worked hard, his music was not dictated by God, we'd surely think about his last works differently had he lived longer, and so on. Kay Lawrence spoke at numbing length about dance and theater in 1791, Cliff Eisen solemnly weighed the significance of various Mozartean fragments, Melvyn Tan minced his way through several forte-piano pieces—all of it very unhelpful.

Sunday night's concert focused on the vocal music of the composer's final year: the *Eine kleine Freimauer Cantata,* excerpts from the two operas, the *Ave Verum* motet, and as much of the Requiem that we can safely attribute to Mozart. Louise Basbas's Corpus Christi Church Choir made excellent contributions, but the solo singing was mediocre, the London Classical Players sounded underenergized, and the usually ebullient Norrington seemed uncharacteristically subdued, with little to say that might have helped knit the scattershot evening into a more coherent and purposeful entity. Apparently, the conductor has been ill, which could account for the listless atmosphere. If so, one wishes him a speedy recovery, along with hopes for more stimulating Norrington Experiences in the future. ■

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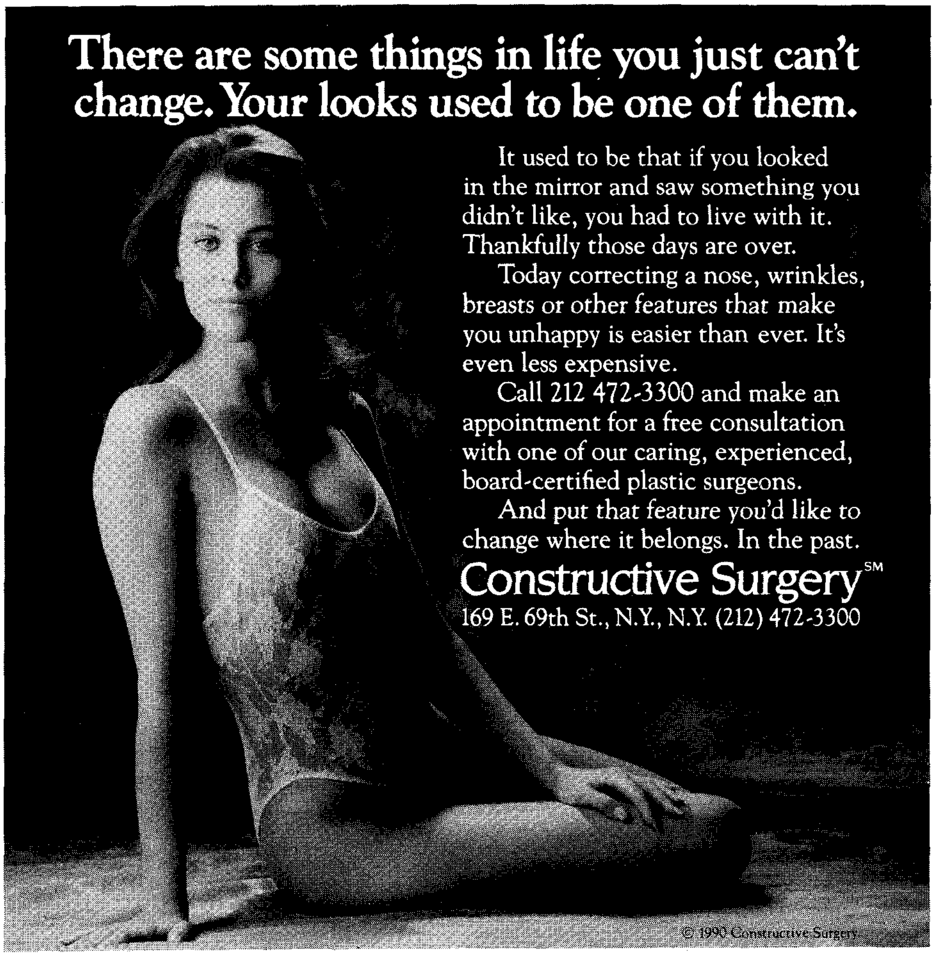

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Books/Rhoda Koenig

DANCER IN THE DARK

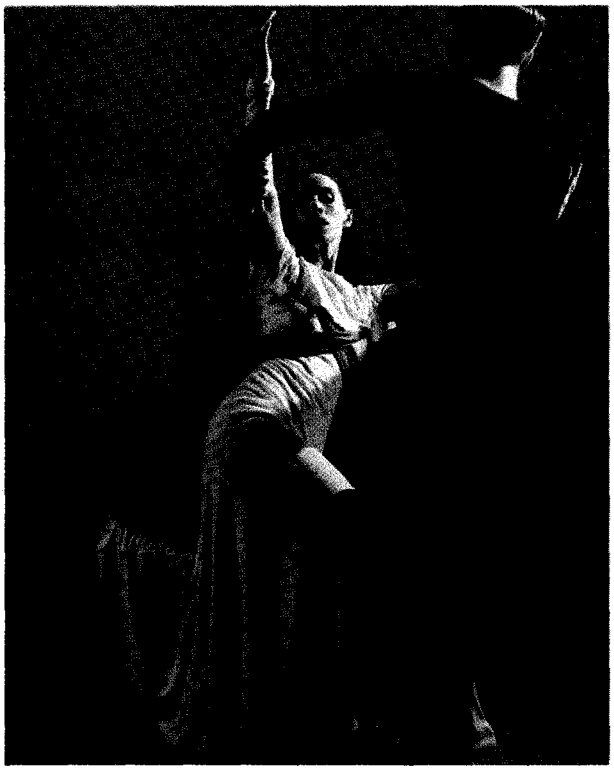
" . . .When Graham wouldn't go on, her lover whacked her across the face: 'Get on stage, you bitch, and dance.' She did. . . "

Martha: The Life and Work of Martha Graham, *by Agnes de Mille. Random House; 477 pages; $30.*

"STAND UP. KEEP YOUR BACK STRAIGHT," Martha Graham told her dancers. "Remember that this is where the wings grow." In her treatment of her students, company members, and ostensible loved ones, Graham was more demonic than angelic, but her belief that the importance and beauty of her work approached the divine—one of her favorite words—made her one of the great artists of her century. It did not, however, make her happy. Agnes de Mille, who knew Graham for 58 years, remembers when, depressed and discouraged, she turned to her mentor for reassurance, only to be told that artists can never expect to be satisfied by their work. " 'No satisfaction whatever at any time,' she cried out passionately. 'There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others.' " It must have impressed de Mille even more that this passionate outcry took place in Schrafft's.

Highly readable, full of charming character sketches, descriptions of long-lost dances, and plenty of highly charged opinions of her own, de Mille's biography is an invaluable record of a lifetime's familiarity with the work and personality of her subject. But it suffers as well from her intimacy with Graham and from her being a dancer and choreographer rather than a writer.

Although de Mille portrays Graham's cruelty, drunkenness, and other unpleasant aspects along with the ones she admires, the book gives one the sense of being shown numerous finely detailed puzzle pieces instead of a complete picture. Nor is there a feeling of unity about the tone, whose sometimes girlish quality can become quaint ("The man of her choice, who avowedly loved her, would not give her his troth") or suddenly mischievous: Writing of how Erick Hawkins, Graham's lover, demoralized and confused the dancers in a performance of *Tribute to Peace*, she says, "Erick was very pleased with having served the cause of peace." The role of biographer does not always fit together with that of memoirist.



A LEG UP: *Graham and Hawkins in* American Document.

Growing up in Pennsylvania and then in Southern California, Graham was the daughter of a doctor who treated the insane. "One of his special studies was the expression of emotion in human bodies, specifically the way people revealed themselves by the use of their hands and feet. Later he used to tell Martha that he could always recognize when people were lying by the tension in the deportment of their hands, and he taught her to watch for this as he did." Dr. Graham also took his daughter to watch Ruth St. Denis, the mystic, Oriental-style modern dancer, perform. Graham was captivated and, in 1913, persuaded her parents to send her to something called the Cumnock School of Expression in Los Angeles. She was nineteen and had had no training in dance. Three years later, she joined the new Ruth St. Denis School of Dance and Related Arts, where, as St. Denis's husband, Ted Shawn, recalled, "Ruth came to me and said, 'Darling, why does a girl like that come to us? Can't she look in the mirror and see that she's hopeless?' " But Graham's intensity triumphed over her unprepossessing appearance. Dancing with Shawn released the wildness in her: Onstage, she would beat and bite him, and claw his chest till she drew blood.

When Graham left, to support herself by dancing and teaching, she approached her career with the fanatical lack of compromise she would exhibit throughout her life. Unknown and unsupported, she vowed that she would build her own school and company, would not allow anyone untrained in her style to perform her work, and would not share a stage with another group. But it was this sort of fanaticism that attracted the "Graham Crackers," as they were called—students who "had the fervor of a medieval religious cult and the physical energy of the ancient Greek athletes, who were quite willing to die in order to obtain the Marathon laurels."

In the late twenties, "twelve of the dancers lived together, sharing a room in a loft. Anna [Sokolow] was the smallest, and took the laundry bag to sleep in. She lived on less than a dollar a day." This mortification earned the dancers the right to be tortured by Graham's unique exercises, supporting their bodies and even pirouetting on their knees; when she couldn't get what she wanted from them, she would scream, hit them, throw things. It was a punishing life, but never dull. One night, before a performance, Graham was "wailing and crying. She had slapped a girl, who was now being sick in a corner. . . . She would not go on—positively could not, nothing was ready, nothing was good enough, and besides, her toe hurt her. Give back the money. Send the audience home." At this, Louis Horst, her lover and music director, whacked her across the face and ordered, "Get on stage, you bitch, and dance." She did. (Horst understood her fierceness and dedication only too well. "Damn the audience," he said another

Photograph © by Barbara Morgan/Morgan Press.

time. "Those dirty, stupid strangers who have got in by paying.")

There was nowhere Graham would not go, however, in her pursuit of material for dances based on primitive ceremonies. Once she, Horst, and de Mille risked attack, perhaps death, for spying on a Zuni rain dance. Watching a tribal dance in Mexico, "she was shaken so deeply that she toppled over in a dead faint." Most dangerous of all, she went within herself, not only studying Jung, yoga, and the Greek myths but pouring the frustration and grief of her own life into her dances. (Graham had no children and endured a wretched marriage to Hawkins, a jealous, arrogant man who deserted her when she was ill and her tour had failed disastrously in a foreign country.)

She was close to, may have desired, a dancer in her company who could not be dissuaded from his attraction to other men. Graham "responded by inventing for him . . . every kind of tortured death in the calendar of horrors, and these he was forced to enact on stage with her fervid participation. She beheaded him, stabbed him, poisoned him, beat him, castrated him." Enraged by the betrayal of her body with age, obsessed by the fear of death, she drank and was often drunk on public occasions. In the middle of the night she would telephone the unresponsive dancer, advise him, "Die while you're still beautiful," and hang up.

And yet, despite it all, though Graham could barely walk, she kept dancing. (She stopped performing only when her patron threatened to cut off her funds.) At 72 she danced for the last time, as the aged Eloise to whom a young acolyte pays homage for her devotion. "Martha departed from the dance stage; youth lay entombed behind, honored and immortal."

In brief: IN **Lost Property: Memoirs & Confessions of a Bad Boy** (Summit; 217 pages; $18.95), Ben Sonnenberg, the former *Grand Street* editor and the son of the public-relations millionaire, treats a potentially interesting story with the reductionist technique of name-dropping and scoring. He is in a room at the same time as Anthony Blunt or Orson Welles (that's it); his mother dies, and he quotes Santayana. Sonnenberg's early seduction style owes something to coercion: "Once, alone with Nora [the maid], I took a piece of porcelain up from off the table. 'Lift up your skirt and take down your underpants or I'll drop this and tell them you did it,' I said." But outside the house, he succeeds with many, many women, who, he tells us—not exactly remorsefully—say he has caused them tremendous pain and humiliation. Contracting multiple sclerosis does not make him less self-centered or more introspective. It's all a rather indulgent exercise that takes the reader's curiosity and sympathy too much for granted. ■

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LATIN AMERICAN AND HAITIAN FOLK ART IS 15–75 percent off at this gallery. For example, selected colorful carved animals from Mexico, were $55–$160 each, now $27.50–$80; Day of the Dead miniatures, were $12–$50 each, now $6–$25; decorative Mexican cutouts, were $10–$12 each, now $2.50–$3; Christmas ornaments in tin, clay, or bread dough, were $3.50–$5.50 each, now $1; shawls in jewel colors, were $100 each, now $30; folk toys, dolls, and puppets are half-price. A set of 2 carved chairs with a matching table, was $2,000, now $900; 2 carved Mexican wooden hutches, were $2,500 each, now $1,200; and Guatemalan blouses, were $120–$310, now $60–$155. A.E., M.C., V., checks accepted; all sales final; shipping additional. *The Grass Roots Gallery de Artes Populares, 131 Spring St., near Wooster (431-0144); Tues.–Sat. 11 a.m.–6 p.m.; 8/13–9/7.*

SHELF-INVOLVED

THIS SHOWROOM HAS CONTEMPORARY DEsigner furniture on sale, most of it imported. For example, Roberto Tapinassi's Rataplan leather sofa from Italy, was $4,400, now $3,520; Cananzi/Semprini Tatlin sofa in velvet, was $5,800, now $4,640: Philippe Starck's Jon Ild shelving from Spain, set of shelves, was $420, now $336; poles, were $85, now $68; Philippe Starck's Jon Ild desk shelf, was $200, now $160; Nani Marquina's wool geometric and abstract rugs from Spain, were $650–$1,600, now up to 50 percent off for floor models; specially ordered Nani Marquina rugs are now 20 percent off; Pagani/Perversi hook shelving from Italy, single unit was $500, now $400; double, was $700, now $560; glass shelving at additional cost, now 10 percent off; Forte Ponte table base from Italy, was $1,200, now $1,020; glass top is additional, but price is now 10 percent off; Achille Castiglioni's Cumano side table from Italy (it can hang on a wall), was $275, now $220; Atlantis series of table bases from France by Pascal Mourgue, dining, console, and café models, were $800, $600, and $500 respectively, now $640, $480, and $400; glass tops are additional, but prices are now 10 percent off. M.C., V., checks accepted; all sales final; delivery additional. *SEE, Ltd., 920 Broadway, near 21st St. (228-3600); Mon., Wed., Fri., and Sat. 10 a.m.–7 p.m.; Tues. and Thurs. till 8 p.m.; and Sun. noon–6 p.m.; 8/17–9/3.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

NET WORTH

TO CELEBRATE THE U.S. OPEN, THIS TENNIS shop is offering 50 percent off famous-maker warm-ups and separates for men (sizes 38–46, waist sizes 32–40) and women (sizes 4–14). Makers include Ellesse, Sergio Tacchini, Le Coq Sportif, Maaser, Martina, and Prince. For example, men's warm-up suits by Ellesse, were $210–$320, now $105–$160; Ellesse skirts, were $68–$80, now $34–$40; Sergio Tacchini men's warm-ups, were $175–$190, now $85–$95. A.E., D.C., M.C., V., checks accepted; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 58th St. (757-5374); Mon.–Sat. 9 a.m.–7 p.m. and Sun. 10 a.m.–5 p.m.; through 9/8.*

LEAVE IT TO BEAVER

THIS FUR SHOWROOM IS HOLDING A WAREhouse sale on the 11th floor with samples, overruns, closeouts, and previous seasons' merchandise 50–90 percent off original showroom prices. Its designer lines on the 12th floor are 25–40 percent off original showroom prices, including a collection of full-length and short mink coats, sizes 6–12, was $5,500–$9,500, now $2,995–$6,495; natural golden Russian-sable skin-on-skin coat, was $40,000, now $24,000; natural Russian-baum-marten ⅞ coat, was $15,000, now $9,000; paprika-dyed sheared belted mink coat, was $6,995, now $3,995; wine-dyed sheared-beaver trench coat, was $5,995, now $3,495; nutria ⅞ coat reversing to water-repellent gabardine, was $2,495, now $1,695. On the 11th floor, nubuck hooded anoraks, were $600 each, now $150; Spanish entrefino shearlings in assorted colors and styles, were $995–$1,495, now $395; a group of raccoon and long-haired-beaver jackets and ⅞ coats, were $1,295–$4,995, now $495–$1,995; fox coats and jackets, were $2,000–$5,000, now $195–$1,495; full-length natural-ranch-mink coats, sizes 6–12, were $5,000–$10,000, now $1,495–$3,495; and one-of-a-kind designer samples, were $4,000, now $495. A.E., M.C., V.; checks accepted as deposits only; merchandise held until they clear; all sales final. *Goldin-Feldman, 345 Seventh Ave., near 29th St. (594-4415); Mon.–Fri. 10 a.m.–6:30 p.m.; through 8/16.*

SEND IN THE GOWNS

SAMPLE WEDDING GOWNS (ABOUT 75) AND evening gowns (about 150), in sizes 4–16, are on sale at this rental studio. Most are one-of-a-kind, but some have been worn and dry-cleaned. Bridal gowns include a size-8 Demetrios ivory silk mermaid gown with full train, heavily beaded top, lace-and-pearl trim, and muttonchop sleeves, originally $1,800, here $800; Carolina Herrera size-4 silk shantung gown with lace bodice, originally $3,800, here $1,500; Scaasi size-10 gown with heavily beaded-and-pearled bodice, sweetheart neck, and full train, originally $6,500, here $2,000; size-12 Jessica McClintock ivory polyester gown with portrait collar and sequin-and-lace overskirt, originally $650, here $200. Other formals include a size-8 Hanae Mori draped black silk taffeta, originally $3,000, here $1,500; Victor Costa strapless sheath in different sizes and colors, originally $380, here $95; matching bolero jacket or opera coat, here $50; size-14 Mary McFadden crystal-pleated purple two-piece, originally $1,800, here $150. Also, as-is bridal hats, beaded and flowered headpieces and veils, are $75 each. A.E., M.C., V., checks accepted; all sales final; alterations additional. *Just Once, Ltd., third floor, 292 Fifth Ave., near 30th St. (465-0960); Mon.–Fri. 10 a.m.–6:30 p.m.; through 8/19.*

FIVE-STORE GENERAL

AT LEAST FIVE WELL-KNOWN VILLAGE/SOHO stores and one designer have rented a storefront to put on a joint garage sale for 7 days, with everything from bath products to furniture, rugs, children's clothes, dishes, glassware, bath products, sheets, table linens, and ceramics. From Ad Hoc Softwares, cotton bath and beach towels, were $8–$47, now $4–$23.50; wool pile rugs, approx. 4 ft. by 5 ft. to 6 ft. by 8 ft., were $540–$1,225 each, now $378–$612.50. From Wolfman-Gold & Good Co., birdhouses made of twigs, branches, or bark, were $40–$75, now $20–$37.50; wicker-and-iron folding garden table with 2 chairs, was $300, now $175. From Portico, folding benches from Italy, were $705, now $400; Modern Age offers Viaduct "Archduke" chairs, were $712 each, now $200; Pastoe upright cabinet, was $1,600, now $375; floor-sample or slightly damaged handmade wool rugs from Christine Van der Hurd, such as 6-ft.-by-9-ft. "Recollections," if perfect $4,050, here $1,800; chintz and leather-appliquéd pillows, were $225, now $125. Poster Originals, Ltd., has oversize billboards from the Louvre (61 in. by 45 in.), were $375, now $250; framed posters used in home-furnishing-magazine shoots, such as a poster of Warhol's famous *Marilyn Monroe* silk screen, was $300, now $200. M.C., V.; checks accepted for selected merchandise only; cash only for purchases $100 and below; all sales final. *The SoHo Garage Sale, 113 Prince St., near Greene; Thurs.–Wed. 11 a.m.–6 p.m.; 8/15–8/21.*

NASS APPEAL

ANTIQUE AND NEW JEWELRY FROM FARAWAY places is now 25 percent off here, such as assorted antique sterling-silver and gold-filled charm necklaces, 24 in. to 30 in., were $60–$150, now $45–$112.50; sandalwood carvings and statues from India, were $60–$2,000, now $45–$1,500; silver chains by the inch, foot, or yard, were 50 cents–$3 per inch, now 37.5 cents–$2.25 per inch. Marcasite pins, bracelets, rings, earrings—some with such semiprecious stones as onyx, agate, carnelian, chrysoprase, and chalcedony—were $20–$125, now $20–$93.50; many sterling-silver rings set with semiprecious stones, were $5–$60, now $3.75–$45; sterling-silver earrings, were $5–$75, now $3.75–$56.25; bracelets, were $5–$100, now $3.75–$75. Also, silver and turquoise American Indian jewelry, including rings, earrings, concha belts, bracelets, pendants, squash-blossom necklaces; coral from Italy, Tibet, Japan; amber from the Baltic; heavy Mexican silver jewelry; malachite from Africa; freshwater, biwa, and cultured pearls, were $15–$450, now $8–$300. A.E., M.C., V., checks accepted; exchanges possible. *Max Nass, Inc., 118 E. 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 8/24.* ■

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*In the Shadow of the Stars*. #2—8/14: *Cobra Woman* (1944); *Dr. Cyclops* (1940). 8/15: *Blithe Spirit* (1945); *Portrait of Jennie* (1948). 8/16–17: *The Old Dark House* (1932); *She* (1935). 8/18: *Beauty and the Beast* (1946); *Miracle in Milan* (1951). 8/19–20: *Little Shop of Horrors* (1960); *A Bucket of Blood* (1959); *Not of This Earth* (1957). #3—*House of Wax* (1953); *Spooks* (1953).

2. ESSEX—Grand St. at Essex St. (982-4455). *Double Impact*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Slacker*. #2—*Regarding Henry*. #3—*An Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*The Dark Backward*.

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (777-9714). #1—*Tatie Danielle; Archangel*. #2—*Poison*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Mobsters*. #2—*Double Impact*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Madonna: Truth or Dare*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Terminator 2*. #2—*Bingo!* #3—*The Naked Gun 2½: The Smell of Fear*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 8/14: *Goldfinger* (1964); *From Russia With Love* (1963). 8/15: *Persona* (1967); *The Seventh Seal* (1956). 8/16–17: *One Flew Over the Cuckoo's Nest* (1975); *Taking Off* (1971). 8/18: *Walkabout* (1971); *Picnic at Hanging Rock* (1975). 8/19: *King of Hearts* (1966); *The Mad Adventures of "Rabbi" Jacob* (1974). 8/20: *Blonde Venus* (1932); *Shanghai Express* (1932).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Boyz N the Hood*. #2—*Boyz N the Hood*. #3—*Delirious*. #4—*Thelma & Louise*. #5—*Body Parts*. #6—*Life Stinks*. #7—*Bill & Ted's Bogus Journey*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*101 Dalmations; Ju Dou*. #2—*Straight Out of Brooklyn*. #3—*Crossing the Line*. #4—*The Doctor; Doc Hollywood*. #5—*V.I. Warshawski; The Miracle*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Voyeur*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Pure Luck*. #2—*Hot Shots*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*Blowback*. #4—*A Paper Wedding*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Regarding Henry*. #2—*Terminator 2*. #3—*Regarding Henry*. #4—*Bingo!* #5—*Terminator 2*. #6—*The Naked Gun 2½: The Smell of Fear*. Opening 8/16: *Mystery Date*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—Through 8/13: *Point Break*. Opening 8/14: *The Commitments*. #2—*Mobsters*. #3—*City Slickers*. #4—*Pure Luck*. #5—Through 8/13: *Robin Hood: Prince of Thieves*. Opening 8/14: *The Commitments*. #6—*Hot Shots*. #7—*Boyz N the Hood*. #8—*Doc Hollywood*. #9—*Double Impact*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Bill & Ted's Bogus Journey; Jungle Fever*. #2—*V.I. Warshawski; 101 Dalmations*. #3—*Body Parts*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Pure Luck*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Life Stinks*. #2—*Regarding Henry*. #3—*Delirious*. Opening 8/16: *Mystery Date*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Hot Shots*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*V.I. Warshawski*. #2—*101 Dalmations; Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Mobsters.* #2—*Double Impact.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Boyz N the Hood.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Hot Shots.* #2—*Terminator 2.* #3—*Bingo!* #4—*Robin Hood: Prince of Thieves.* #5—*Another You.* #6—*Point Break.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *V.I. Warshawski.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Body Parts.* **EMBASSY 3—***Delirious.* **EMBASSY 4—***Life Stinks.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Doc Hollywood.* #2—*Straight Out of Brooklyn.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Mobsters.* #3—*The Naked Gun 2½: The Smell of Fear.* #4—*Madonna: Truth or Dare.* #5—*Thelma & Louise.* #6—*City Slickers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Regarding Henry.* Opening 8/16: *Mystery Date.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Pure Luck.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *La Femme Nikita.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Trust.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*101 Dalmations; V.I. Warshawski.* #2—*Doc Hollywood.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½: The Smell of Fear.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Crossing the Line.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 8/13–14: *My Friend Flicka* (1943); *Thunderhead, Son of Flicka* (1945). 8/15–17: *The 400 Blows* (1959); *Stolen Kisses* (1968). 8/18–19: *The Desert Fox* (1951); *The Desert Rats* (1953). 8/20–21: *The Last Picture Show* (1971); *Texasville* (1990).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Thelma & Louise.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Mother's Castle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Body Parts.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Double Impact.* #2—*Double Impact.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Mobsters.* **CORONET—***Pure Luck.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Robin Hood: Prince of Thieves.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Doctor.* **CINEMA II—***Boyz N the Hood.* **CINEMA THIRD AVE.—***The Miracle.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bingo!* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *City Slickers.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Delirious.* #2—*Life Stinks.* Opening 8/16: *Mystery Date.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Thelma & Louise.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Regarding Henry.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Delirious.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Doc Hollywood.* #2—*101 Dalmations; V.I. Warshawski.*

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MOVIES

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Double Impact.* #2—*Hot Shots.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). Through 8/13: *Bill & Ted's Bogus Journey.* Opening 8/14: *The Commitments.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Europa, Europa.* #3—*Paris is Burning.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Delirious.* #3—*Doc Hollywood.* #4—*Regarding Henry.* #5—*Body Parts.* #6—*Life Stinks.* Opening 8/16: *Mystery Date.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Pure Luck.* #2—*101 Dalmations; Mobsters.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Boyz N the Hood.* #2—*Double Impact.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Terminator 2.* #2—*Double Impact.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 8/14: *An Affair to Remember* (1957). 8/15: *Rally Around the Flag, Boys* (1958). 8/16: *Satan Never Sleeps* (1962). 8/17–9/13: "The Last Western." 8/17, 20–21: *Coogan's Bluff* (1968). 8/17, 22: *Lonesome Cowboys* (1968). 8/18, 23: *The Wild Bunch* (1969).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 8/20: *Radium City* (1987), dir. Carole Langer; *Paterson* (1989), dir. Kevin Duggan and Geraldine Fallo.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/14: *Les Annees Folles* (1960); *Le Silence Est D'Or* (1946).

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 8/16: *20,000 Leagues Under the Sea* (1954).

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3–$5. All films at 8:30. 8/20, 21: *The 5,000 Fingers of Dr. T,* written by Dr. Seuss.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 8/14: *Rodin: The Gates of Hell.* 8/15: *The Bronze Zoo; Walker 'Round Sculpture; Art in Public Places.* 8/16: *Paul Manship: In and Out of the Mainstream; Augustus Saint-Gaudens: An American Original.* 8/17: *Paul Manship: In and Out of the Mainstream; Le Plaisir.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 8/15: *Brief Encounter* (1945); *Other Men's Women* (1931); *Silk Express* (1933). 8/16: *Diamonds of the Night* (1964); *Closely Watched Trains* (1966); *Battle of the Rails* (1946). 8/17: *Other Men's Women* (1931); *Silk Express* (1933); *Diamonds of the Night* (1964). 8/18, 19: *The Romance of Transportation* (1953); *The Grey Fox* (1982); *Mystery Train* (1989).

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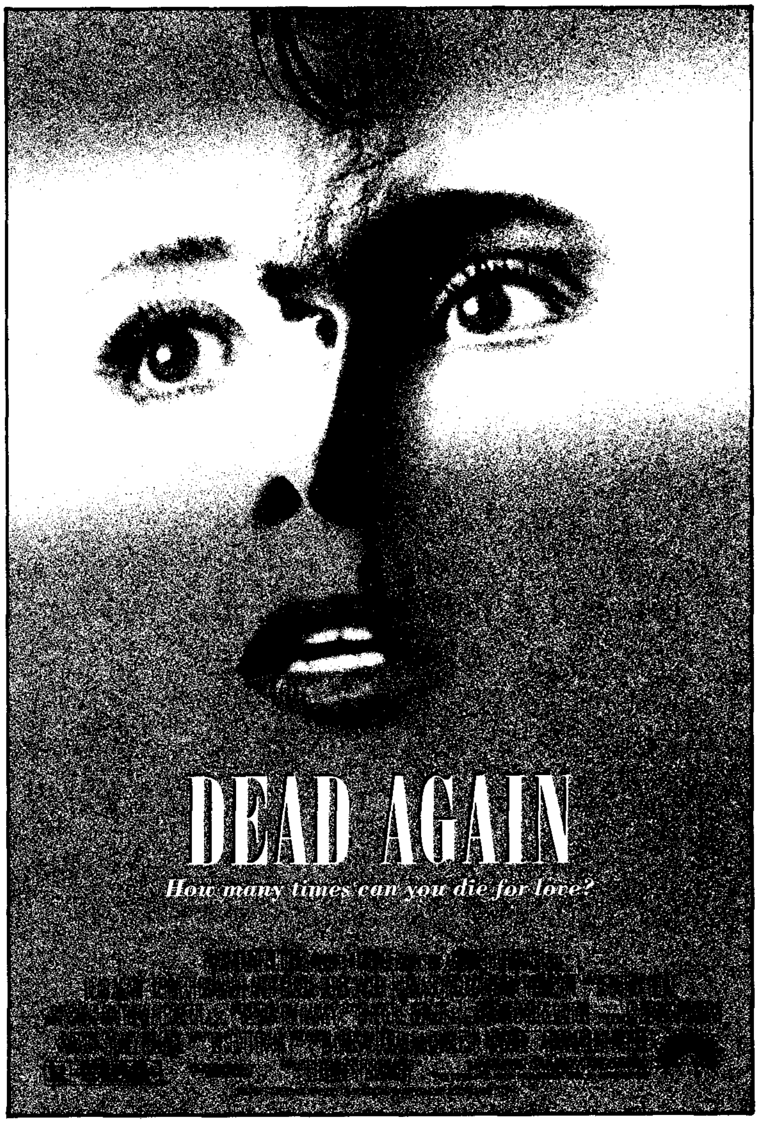
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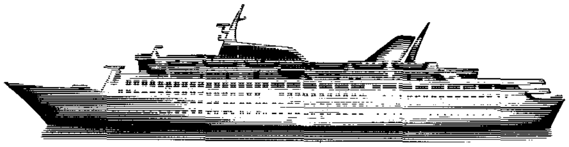

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THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python." 8/13–31: *The Pythons.* Interviews with the Pythons, interspersed with highlights of their work.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Through 8/12–14: *Jungle Fever* (1991). 8/15: *The Night of the Hunter* (1955). Introduction by Dylan Skolnick. 8/16–19: *The Vanishing* (1988). 8/20–21: *The Ballad of the Sad Café* (1991).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 8/25: "Mostly Busby: 50 Years of Choreography in Hollywood Musical." 8/13–14: *Swingtime* (1936), dir. George Stevens; *Carefree* (1938), dir. Mark Sandrich; *Shall We Dance* (1937), dir. Mark Sandrich. 8/15: *Moon Over Miami* (1941), dir. Walter Lang; *The Dolly Sisters* (1945), dir. Irving Cummings; *That Night in Rio* (1941), dir. Irving Cummings. 8/16–18: *Golddiggers of 1935* (1935), dir. Busby Berkeley; *Golddiggers of 1933* (1933), dir. Merwyn Le Roy. 8/20, 21: *Broadway Melody of 1936* (1936), dir. Roy Del Ruth; *Born to Dance* (1936), dir. Roy Del Ruth; *Broadway Melody of 1940* (1940), dir. Norman Taurog.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 9/7:"Visions From South of the Border: Films From the Caribbean, Central, and South America" 8/17: *Lucia* (1969), dir. Humberto Soals.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 9/15 at 1 and 3 (weekends only): "Films and videos John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Double Impact.* #2—*Pure Luck.* #3—*Terminator 2.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Pure Luck.* #2—*Double Impact.* #3—*Hot Shots.* #4—*Mobsters.* #5—*Terminator 2.* #6—*Body Parts.* #7—*Double Impact.* #8—*The Doctor.* #9—*Doc Hollywood; Boyz N the Hood.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Doc Hollywood.* #2—*Terminator 2.* #3—*Hot Shots.* #4—*Double Impact.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Double Impact.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Boyz N the Hood.* #4—*Body Parts; Double Impact.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Body Parts.* #2—*Double Impact.* #3—*Terminator 2.* #4—*Hot Shots.* #5—*Bingo!* #6—*Boyz N the Hood.* #7—*Delirious.* #8—*Mobsters.* #9—*Problem Child 2; Pure Luck.* #10—*101 Dalmations; Doc Hollywood.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Boyz N the Hood.* #4—*Delirious.* #5—*Terminator 2.* #6—*101 Dalmations; Robin Hood: Prince of Thieves.* #7—*Bingo!* #8—*Pure Luck.* #9—*Body Parts.* #10—*Mobsters.* #11—*Return to Blue Lagoon; Point Break.* #12—*Double Impact.* #13—*Problem Child 2; V.I. Warshawski.* #14—*Doc Hollywood.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Double Impact.* #2—*Body Parts.* #3—*V.I. Warshawski.* #4—*Return to Blue Lagoon.* #5—*Hot Shots.* #6—*Pure Luck.* #7—*The Naked Gun 2½: The Smell of Fear.* #8—*Doc Hollywood.* #9—*City Slickers; 101 Dalmations.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*City Slickers.* #2—*Terminator 2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Double Impact.* #2—*Terminator 2.* #3—*Bingo!*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Bingo!* #2—*Tatie Danielle.* #3—*Hot Shots.* #4—*Doc Hollywood.* #5—*The Doctor.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Terminator 2.* #2—*Double Impact.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Mobsters.* #2—*Terminator 2.* #3—*Delirious.* #4—*Bingo!; Regarding Henry.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Mobsters.* #4—*Double Impact; Body Parts.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Problem Child 2.* #2—*Life Stinks.* #3—*Pure Luck.* #4—*Doc Hollywood.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Mobsters.* #3—*Double Impact.* #4—*Hot Shots.* #5—*Return to Blue Lagoon; Boyz N the Hood.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Regarding Henry.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Bingo!* #2—*Delirious.* #3—*Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—*Double Impact.* #3—*Hot Shots.* #4—*Doc Hollywood.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*101 Dalmations; Mobsters.* #4—*Double Impact.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Delirious.* #2—*Hot Shots.* #3—*The Doctor.* #4—*Terminator 2.* #5—*Bingo!* #6—*Regarding Henry.* #7—*Mobsters.* #8—Through 8/15: *The Naked Gun 2½: The Smell of Fear; Point Break.* Beg. 8/16: *Mystery Date.* #9—*Robin Hood: Prince of Thieves.* Beg. 8/16: *Return to Blue Lagoon.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Bingo!* #2—*Body Parts.* #3—*Double Impact.* #4—*Mobsters.* #5—*Terminator 2.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Doc Hollywood.* #2—*Terminator 2.* #3—*Pure Luck.* #4—*Hot Shots.* #5—*Double Impact.* #6—Through 8/15: *The Naked Gun 2½: The Smell of Fear; Mobsters.* Beg. 8/16: *101 Dalmations.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Doc Hollywood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Delirious.* #2—*Hot Shots.* #3—*Life Stinks.* Through 8/15: *Return to Blue Lagoon.* #4—*Regarding Henry.*

303. CORONA—PLAZA—(639-7722). #1—*Double Impact; Terminator 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Double Impact.* #2—*Terminator 2.* #3—*Regarding Henry.* #4—*Hot Shots.* #5—*Pure Luck.* #6—Through 8/15: *Mobsters; Return to Blue Lagoon.* Beg. 8/16: *Mystery Date.* #7—*Robin Hood: Prince of Thieves.* Through 8/15: *The Naked Gun 2½: The Smell of Fear.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Delirious.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Bill & Ted's Bogus Journey.* #4—*Life Stinks.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Regarding Henry; 101 Dalmations.* #2—*Terminator 2.* #3—*City Slickers.* #4—*Doc Hollywood.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2.* #2—*Double Impact.* #3—Through 8/15: *The Naked Gun 2½: The Smell of Fear; Body Parts.* Beg. 8/16: *Mystery Date.* #4—*Bingo!*

308. FLUSHING—UTOPIA—(454-2323). #1—*Hot Shots.* #2—*Regarding Henry.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Body Parts.* #2—*101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Double Impact.* #2—*Boyz N the Hood; Robin Hood: Prince of Thieves.* #3—*The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Pure Luck.* #2—*Mobsters.* Through 8/15: *Return to Blue Lagoon.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Regarding Henry.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2.* #2—*Hot Shots.* #3—*Doc Hollywood.* #4—*Bingo!*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Return to Blue Lagoon; Boyz N the Hood.* #2—*Double Impact.* #3—*Delirious.* #4—*Pure Luck.* #5—*Bingo!*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Body Parts.* #2—*City Slickers.* #3—*The Naked Gun 2½: The Smell of Fear; 101 Dalmations.* #4—*Mobsters.* #5—*Hot Shots.* #6—*Regarding Henry.* #7—*Terminator 2.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Body Parts.* #2—*Bingo!*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mobsters.* #2—*Double Impact.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Double Impact.* #2—*Terminator 2.* #3—*Doc Hollywood.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Delirious.* #2—*Hot Shots.* #3—*Pure Luck.* #4—*Bingo!* #5—*Regarding Henry.* #6—*Mobsters.* Through 8/15: *Return to Blue Lagoon.* #7—Through 8/15: *The Naked Gun 2½: The Smell of Fear; Point Break.* Beg. 8/16: *Mystery Date.*

320. REGO PARK—DRAKE—(457-4002). *City Slickers.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Life Stinks.* #2—*Robin Hood: Prince of Thieves.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2.* #2—*Doc Hollywood.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Double Impact.* #2—*Pure Luck; Body Parts.*

401. NEW DORP—HYLAN—(351-6601). #1—*Mobsters; 101 Dalmations.* #2—*Boyz N the Hood; Hot Shots.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Double Impact.* #2—*The Doctor.* #3—*Delirious.* #4—*Hot Shots.* #5—*Bingo!* #6—*Terminator 2.* #7—*Regarding Henry.* #8—*Doc Hollywood.* #9—Through 8/15: *The Naked Gun 2½: The Smell of Fear; Point Break.* Beg. 8/16: *Mystery Date.* #10—*Mobsters.* Through 8/15: *Return to Blue Lagoon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Hot Shots.*

501. BELLMORE—MOVIES—(783-7200). *The Doctor.*

For movie showtimes CALL 212 516 201 777-FILM

NEW YORK MAGAZINE

Your what where and when guide to the movies.

502. BETHPAGE—MID-ISLAND—(796-7500). *101 Dalmations; Double Impact.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Double Impact.* #2—*Pure Luck.* #3—*Hot Shots.* #4—*Doc Hollywood.* #5—*Boyz N the Hood; Robin Hood: Prince of Thieves.* #6—*Mobsters; Return to Blue Lagoon.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Delirious.* #2—*Body Parts; 101 Dalmations.* #3—*Hot Shots.* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Double Impact.* #2—*The Doctor.* #3—*Terminator 2.* #4—*Body Parts; Return to Blue Lagoon.* #5—*Robin Hood: Prince of Thieves; The Naked Gun 2½: The Smell of Fear.* #6—*Bingo!* #7—*Regarding Henry.* #8—*Hot Shots.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*City Slickers; Mobsters.* #2—*Doc Hollywood.* #3—*Hot Shots.* #4—*Terminator 2.* #5—*Double Impact.* #6—*Pure Luck.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Pure Luck.* #2—*Doc Hollywood.* #3—*The Naked Gun 2½: The Smell of Fear; Body Parts.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*101 Dalmations; Body Parts.* #2—*Pure Luck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Boyz N the Hood; Life Stinks.* #2—*Return to Blue Lagoon; Body Parts.* #3—*Double Impact.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*101 Dalmations.* #2—*City Slickers; The Rocketeer.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2.* #2—*Delirious.* #3—*Regarding Henry.* #4—*The Naked Gun 2½: The Smell of Fear; Bill & Ted's Bogus Journey.* #5—*The Doctor.* #6—*Life Stinks.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Hot Shots.* #2—*Terminator 2.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Double Impact.* #2—*Bingo!* #3—*Hot Shots.* #4—*Terminator 2.* #5—Through 8/15: *Bill & Ted's Bogus Journey; V.I. Warshawski.* Beg. 8/16: *Mystery Date.* #6—*Point Break; The Naked Gun 2½: The Smell of Fear.*

515. MALVERNE—TWIN—(599-6966). #1—*The Rocketeer; Life Stinks.* #2—*Robin Hood: Prince of Thieves; Return to Blue Lagoon.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Hot Shots.* #2—*Terminator 2.* #3—*Regarding Henry.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Double Impact.* #2—*Delirious.* #3—*Pure Luck.* #4—*Bingo!* #5—*Hot Shots.* #6—*Terminator 2.* #7—*Regarding Henry.* #8—Through 8/15: *101 Dalmations; The Naked Gun 2½: The Smell of Fear.* Beg. 8/16: *Mystery Date.* #9—*Doc Hollywood; Return to Blue Lagoon.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Regarding Henry.* #2—*Pure Luck.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Doc Hollywood.* #2—*101 Dalmations; City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Life Stinks; Body Parts.* #2—*Robin Hood: Prince of Thieves; Return to Blue Lagoon.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Jungle Fever; The Naked Gun 2½: The Smell of Fear.* #2—*Point Break; Problem Child 2.* #3—*The Rocketeer; Boyz N the Hood.* #4—*Life Stinks.* #5—*Body Parts.* #6—*Mobsters.* #7—*Robin Hood: Prince of Thieves.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Doc Hollywood.* #2—*Pure Luck.* #3—*The Doctor.* #4—*101 Dalmations; Thelma & Louise.* #5—*Return to Blue Lagoon; City Slickers.* #6—*Delirious.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Regarding Henry.* #2—*City Slickers.* #3—*The Doctor.* #4—*Pure Luck.* #5—*101 Dalmations; Mobsters.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Doc Hollywood.* #2—*Delirious.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Delirious.* #2—*101 Dalmations; Life Stinks.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Hot Shots.* #2—*City Slickers.* #3—*Doc Hollywood.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Terminator.2.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters.* #2—*Body Parts.* #3—*Double Impact.* #4—*Delirious.* #5—*The Naked Gun 2½: The Smell of Fear.* #6—*Bingo!* #7—*Jungle Fever.* #8—*Problem Child 2.* #9—*Terminator 2.* #10—*Terminator 2; 101 Dalmations.* #11—*Doc Hollywood.* #12—*Boyz N the Hood* #13—*Hot Shots; Boyz N the Hood.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Double Impact.* #2—*Bingo!* #3—*Hot Shots.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Return to Blue Lagoon; Life Stinks.* #2—*The Doctor.* #3—*Regarding Henry.* #4—*Pure Luck.* #5—*City Slickers.* #6—*Robin Hood: Prince of Thieves.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*Everybody's Fine.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Double Impact.* #2—*Hot Shots.* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Mobsters.* #2—*Body Parts; Regarding Henry.* #3—*Delirious.* Beg. 8/16: *Mystery Date.* #4—*Pure Luck; 101 Dalmations.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Doc Hollywood.* #2—*The Naked Gun 2½: The Smell of Fear.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood.* #2—*City Slickers.* #3—*Delirious.* #4—*Bill & Ted's Bogus Journey; Boyz N the Hood.* #5—*Terminator 2.* #6—*Hot Shots.* #7—*Robin Hood: Prince of Thieves.* #8—*The Doctor; Bingo!* #9—*101 Dalmations; Regarding Henry.* #10—*Double Impact.* #11—*Body Parts; Pure Luck.* #12—*Return to Blue Lagoon; Mobsters.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Robin Hood: Prince of Thieves; Life Stinks.* #2—*101 Dalmations; Mobsters.* #3—*Body Parts.* #4—*Double Impact.* #5—*Return to Blue Lagoon; Boyz N the Hood.* #6—*Doc Hollywood.* #7—*Pure Luck.* #8—*Bill & Ted's Bogus Journey.* #9—*Terminator 2.* #10—*Hot Shots; Delirious.* #11—*City Slickers; The Doctor.* #12—*Bingo!; Regarding Henry.* Beg. 8/16: *Mystery Date.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Double Impact.* #2—*Delirious.* #3—*Pure Luck.* #4—*Bingo!* #5—*Hot Shots.* #6—*Doc Hollywood.* #7—*Regarding Henry.* #8—*Terminator 2.* #9—Through 8/15: *Body Parts.* Beg. 8/16: *Mystery Date.* #10—*Robin Hood: Prince of Thieves; Return to Blue Lagoon.*

611. CORAM—PINE—(698-6442). #1—*Pure Luck.* #2—*Bingo!* #3—*Terminator 2.* #4—*Hot Shots.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Doctor.* #2—*Bingo!* #3—*Doc Hollywood.* #4—*Terminator 2.* #5—*Regarding Henry.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Doctor.* #2—*Doc Hollywood.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hot Shots.* #2—*City Slickers.* #3—*Delirious.* #4—*Robin Hood: Prince of Thieves.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Pure Luck.*

618. ISLIP—ISLIP—(581-5200). #1—*Pure Luck.* #2—*Mobsters.* #3—*Hot Shots.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*City Slickers.* #2—*Hot Shots.* #3—*Pure Luck.* #4—*101 Dalmations; Mobsters.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/15: *What About Bob?* Beg. 8/16: *The Rocketeer.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Double Impact.* #2—*Pure Luck.* #3—*101 Dalmations; City Slickers.* #4—*Hot Shots.* #5—*Delirious.* #6—*Terminator 2.* #7—*The Naked Gun 2½: The Smell of Fear; Mobsters.* #8—*Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/15: *What About Bob?* Beg. 8/16: *The Rocketeer.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Doctor.* #2—*Double Impact.* #3—*Delirious.* #4—*Pure Luck.* #5—*Bingo!* #6—*Hot Shots.* #7—*Regarding Henry.* #8—*Doc Hollywood.* #9—Through 8/15: *Body Parts.* Beg. 8/16: *Mystery Date.* #10—*Terminator 2.* #11—*101 Dalmations; Robin Hood: Prince of Thieves.* #12—*Mobsters; The Naked Gun 2½: The Smell of Fear.* #13—*City Slickers; Return to Blue Lagoon.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*City Slickers; Return to Blue Lagoon.* Beg. 8/16: *Mystery Date.* #2—*Doc Hollywood; 101 Dalmations.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Truly, Madly, Deeply.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Bingo!* #2—*Body Parts.* #3—*Return to Blue Lagoon; Life Stinks.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/15: *What About Bob?* Beg. 8/16: *The Rocketeer.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Double Impact.* #2—*Delirious.* #3—*Pure Luck.* #4—*Hot Shots.* #5—Through 8/15: *Mobsters; The Naked Gun 2½: The Smell of Fear.* Beg. 8/16: *Mystery Date.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Regarding Henry.* #2—*The Doctor.* #3—*Terminator 2.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Robin Hood: Prince of Thieves; 101 Dalmations.* #2—*City Slickers.* Beg. 8/16: *Mystery Date.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Doctor.* #2—*Regarding Henry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *City Slickers.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Regarding Henry.* #2—*Hot Shots.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Doctor.* #2—*Doc Hollywood.* #3—*Regarding Henry.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Doc Hollywood; 101 Dalmations.* #2—*City Slickers.*

704. HARRISON—CINEMA—(835-9800). *Regarding Henry.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Hot Shots.* #3—*The Doctor.* #4—*Regarding Henry.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Boyz N the Hood.* #2—*Double Impact.* #3—*The Doctor.* #4—*Mobsters; 101 Dalmations; City Slickers.* #5—*Doc Hollywood.* #6—*Delirious.* #7—*Terminator 2.* #8—*Hot Shots.* #9—*Return to Blue Lagoon; Regarding Henry.* #10—*Bingo!* Beg. 8/16: *Mystery Date.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hot Shots.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Terminator 2.* #2—*Doc Hollywood.* #3—*City Slickers; Return to Blue Lagoon.* #4—*Bingo!*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Mobsters.* #2—*Doc Hollywood.* #3—*The Naked Gun 2½: The Smell of Fear; Bill & Ted's Bogus Journey.* #4—*Pure Luck; City Slickers.* #5—*The Doctor; 101 Dalmations.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Terminator 2.* #2—*Bingo!* #3—*Delirious.* #4—*Hot Shots.*

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). *#1—Regarding Henry. #2—The Naked Gun 2½: The Smell of Fear. #3—Body Parts. #4—Double Impact; Pure Luck.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Pure Luck.*

718. RYE—RYE RIDGE—(939-8177). *#1—The Doctor. #2—Pure Luck.*

719. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

722. YONKERS—CENTRAL PLAZA—(793-3232). *#1—101 Dalmations; Life Stinks. #2—Return to Blue Lagoon. #3—Pure Luck; Bingo! #4—Delirious.*

723. YONKERS—MOVIELAND—(793-0002). *#1—Terminator 2. #2—Mobsters; Boyz N the Hood. #3—*Through 8/15: *Robin Hood: Prince of Thieves; Mystery Date. #4—Hot Shots. #5—Double Impact. #6—Body Parts; The Naked Gun 2½: The Smell of Fear.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). *#1—Delirious. #2—Doc Hollywood. #3—Bingo! #4—Terminator 2. #5—Return to Blue Lagoon; Robin Hood: Prince of Thieves. #6—101 Dalmations; Mobsters. #7—Hot Shots.*

Rockland County

753. NANUET—MOVIES—(623-0211). *#1—Doc Hollywood. #2—Mobsters. #3—101 Dalmations; Life Stinks. #4—Bill & Ted's Bogus Journey. #5—The Doctor.*

755. NEW CITY—CINEMA 6—(634-5100). *#1—Terminator 2. #2—Mobsters. #3—City Slickers. #4—Regarding Henry. #5—The Doctor; Bill & Ted's Bogus Journey. #6—Delirious; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—Doc Hollywood. #2—Hot Shots.*

757. NYACK—CINEMA EAST—(358-6631). *City Slickers; 101 Dalmations.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Hot Shots. #2—Bingo!*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Pure Luck.*

764. LAFAYETTE—(357-6030). *Doc Hollywood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—Mobsters; Bill & Ted's Bogus Journey. #2—Pure Luck.*

801. DANBURY CINE—(743-2200). *#1—Delirious. #2—Regarding Henry. #3—The Doctor.*

802. DANBURY—CINEMA—(748-2923). *#1—Body Parts. #2—101 Dalmations; Doc Hollywood.*

803. DANBURY—PALACE—(748-7496). *#1—Terminator 2. #2—Double Impact. #3—Hot Shots.*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—Bill & Ted's Bogus Journey; Body Parts. #2—Hot Shots.*

807. GREENWICH—CINEMA—(869-6030). *#1—Bill & Ted's Bogus Journey; Mobsters. #2—Pure Luck.*

808. GREENWICH—PLAZA—(869-4030). *#1—Regarding Henry. #2—The Doctor. #3—Delirious.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). *#1—Regarding Henry. #2—Hot Shots.*

810. NORWALK—CINEMA—(838-4504). *#1—Pure Luck. #2—Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 8/9–15: *Ju Dou* (1990). 8/16–19: *Eating* (1991). 8/20–22: *Cyrano De Bergerac* (1990).

815. STAMFORD—AVON—(324-9205). *#1—Double Impact. #2—Boyz N the Hood; Return to Blue Lagoon.*

816. STAMFORD—CINEMA—(324-3100). *#1—Hot Shots. #2—Terminator 2. #3—Body Parts.*

817. STAMFORD—RIDGEWAY—(323-5000). *#1—101 Dalmations. #2—City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—Body Parts. #2—Terminator 2. #3—Doc Hollywood. #4—Hot Shots. #5—Bill & Ted's Bogus Journey; 101 Dalmations. #6—Mobsters.*

819. TRUMBULL—CINEMA—(374-0462). *#1—The Naked Gun 2½: The Smell of Fear; Doc Hollywood. #2—Regarding Henry. #3—Robin Hood: Prince of Thieves.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Bingo! #2—Regarding Henry. #3—Doc Hollywood. #4—City Slickers.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *The Naked Gun 2½: The Smell of Fear; 101 Dalmations.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Bingo! #2—Double Impact. #3—Hot Shots. #4—Terminator 2; Return to Blue Lagoon. #5—Body Parts; Mobsters.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Regarding Henry. #2—Body Parts. #3—Pure Luck. #4—Terminator 2. #5—Boyz N the Hood. #6—Hot Shots. #7—Mobsters. #8—Double Impact. #9—Doc Hollywood.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Delirious. #2—Hot Shots. #3—Pure Luck. #4—Regarding Henry. #5—Point Break; V.I. Warshawski. #6—Mobsters. #7—Boyz N the Hood. #8—Body Parts.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Terminator 2. #2—Double Impact. #3—Doc Hollywood. #4—The Naked Gun 2½: The Smell of Fear; Return to Blue Lagoon. #5—Bingo! #6—The Doctor.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Terminator 2.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Problem Child 2; City Slickers. #2—Bill & Ted's Bogus Journey; Robin Hood: Prince of Thieves.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Body Parts.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Terminator 2. #2—Double Impact.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Double Impact; Hot Shots. #2—Body Parts. #3—101 Dalmations; Regarding Henry. #4—Mobsters. #5—The Naked Gun 2½: The Smell of Fear.* Beg. 8/16: *mstr.*

916. MILLBURN—MILLBURN—(376-0800). *#1—Pure Luck. #2—Point Break.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Pure Luck. #2—The Doctor. #3—Doc Hollywood.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Delirious. #2—Mobsters; Boyz N the Hood. #3—Jungle Fever; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Terminator 2. #2—Return to Blue Lagoon; City Slickers. #3—Bingo!*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Hot Shots. #2—Regarding Henry. #3—Terminator 2.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Doctor.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Pure Luck. #2—Delirious.*

932. ELIZABETH—ELMORA—(352-3483). *Thelma & Louise.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Hot Shots. #2—Pure Luck. #3—Double Impact. #4—Terminator 2; 101 Dalmations. #5—Mobsters; Body Parts.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—Bingo! #2—Double Impact. #3—Hot Shot. #4—101 Dalmations; Body Parts. #5—Regarding Henry.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). *#1—Regarding Henry. #2—Double Impact.*

937. WESTFIELD—RIALTO—(232-1288). *#1—City Slickers; Return to Blue Lagoon. #2—Hot Shots. #3—Terminator 2.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Doctor. #2—Bill & Ted's Bogus Journey; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Double Impact. #2—Hot Shots. #3—Terminator 2. #4—Bingo! #5—Doc Hollywood; Mobsters.*

951. CLOSTER—CLOSTER—(768-8800). *Pure Luck.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Return to Blue Lagoon. #2—Delirious. #3—Pure Luck. #4—Terminator 2.*

953. EMERSON—QUAD—(261-1000). *#1—Pure Luck. #2—Double Impact. #3—City Slickers. #4—101 Dalmations; Regarding Henry.*

956. FORT LEE—LINWOOD—(944-6900). *#1—Doc Hollywood. #2—Hot Shots.*

958. OAKLAND—TWIN—(337-4478). *#1—Doc Hollywood. #2—Double Impact.*

960. PARAMUS—BERGEN MALL—(845-4449). *Bingo!*

961. PARAMUS—ROUTE 4—(487-7909). *#1—The Doctor. #2—Robin Hood: Prince of Thieves. #3—Regarding Henry. #4—Delirious. #5—Mobsters. #6—Terminator 2. #7—Double Impact. #8—Pure Luck. #9—City Slickers; The Naked Gun 2½: The Smell of Fear. #10—Hot Shots.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Doc Hollywood. #2—Bill & Ted's Bogus Journey; Body Parts. #3—Return to Blue Lagoon; Boyz N the Hood.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—Bingo! #2—Pure Luck.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—101 Dalmations. #2—Return to Blue Lagoon; Terminator 2. #3—Pure Luck. #4—Hot Shots. #5—Double Impact. #6—Delirious. #7—Doc Hollywood. #8—Body Parts; The Naked Gun 2½: The Smell of Fear. #9—Bingo! #10—Regarding Henry.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—The Naked Gun 2½: The Smell of Fear.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Regarding Henry. #2—Hot Shots. #3—Return to Blue Lagoon; The Naked Gun 2½: The Smell of Fear. #4—Double Impact.*

968. RUTHERFORD—WILLIAMS—(933-3700). *#1—101 Dalmations; Return to Blue Lagoon. #2—Pure Luck.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Boyz N the Hood; Life Stinks. #2—Bill & Ted's Bogus Journey; V.I. Warshawski. #3—101 Dalmations.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Delirious. #2—Return to Blue Lagoon. #3—Life Stinks; The Naked Gun 2½: The Smell of Fear. #4—Regarding Henry; 101 Dalmations.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Delirious. #2—Robin Hood: Prince of Thieves; Bill & Ted's Bogus Journey. #3—The Doctor.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Terminator 2. #2—Hot Shots. #3—Doc Hollywood; Return to Blue Lagoon. #4—Bingo!*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3**

ANOTHER YOU—(1 hr. 35 min.; 1991) Richard Pryor and Gene Wilder team up a fourth time, this time as a con man and his charge, a recently released mental patient. Directed by Maurice Phillips. R. **33**

ARCHANGEL—(1 hr. 30 min.; 1991) Guy Maddin directs a twisted love story about the romantic delusions of a town in the Russian Arctic under the influence of a mustard gas that clouds the townspeople's memory. In black-and-white. NR. **4**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **9, 20, 80, 305, 512, 514, 606, 608, 709, 753, 755, 800, 805, 807, 818, 908, 938, 962, 969, 971**

BINGO!—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **7, 18, 33, 60, 158, 160, 204, 206, 210, 216, 219, 222, 307, 313, 314, 316, 319, 406, 505, 514, 517, 530, 532, 606, 608, 610, 611, 612, 625, 631, 706, 708, 714, 722, 724, 759, 820, 900, 905, 920, 934, 950, 960, 964, 965**

BLOWBACK—(1 hr. 34 min.; 1991) In a political satire about the clandestine operations of the CIA, right-wing extremists plan a mock terrorist attack in order to justify a crackdown on subversive elements. Owen Monroe, an over zealous CIA agent, is their man. Directed by Marc Levin. NR. **14**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **9, 20, 36, 51, 85, 152, 157, 158, 160, 200, 211, 222, 307, 309, 315, 316, 400, 504, 505, 507, 509, 510, 521, 522, 530, 601, 606, 608, 610, 625, 631, 715, 723, 802, 805, 816, 818, 900, 902, 904, 910, 912, 933, 934, 962, 965**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 32, 55, 89, 152, 157, 158, 160, 211, 214, 218, 310, 314, 401, 503, 510, 522, 530, 530, 606, 608, 706, 723, 815, 902, 904, 918, 962, 969**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **19, 38, 61, 200, 203, 306, 315, 506, 511, 520, 523, 524, 527, 533, 606, 608, 616, 619, 621, 625, 627, 636, 639, 703, 706, 708, 709, 755, 757, 817, 820, 908, 920, 937, 953, 961**

THE COMMITMENTS—(1 hr. 58 min.; 1991) Reviewed in this issue. R. **19, 19, 80**

CROSSING THE LINE—(1 hr. 33 min.; 1991) A miner is ostracized by the union bosses after participating in the great miners' strike of 1984. Unable to find a job to support his family, he resorts to a bloody bare-knuckle boxing match to bring in some cash and regain the respect of his small Scottish town. With Liam Neeson, Joanne Whalley-Kilmer, Ian Bannen, and Billy Connolly. R. **10, 46**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **3**

DELIRIOUS—(1 hr. 34 min.; 1991) A very ordinary writer, Jack Gable, is thrust into the extraordinary world of the soap opera that he pens. Directed by Tom Mankiewicz. With John Candy, Mariel Hemingway, Emma Samms, and Raymond Burr. PG. **9, 24, 36, 62, 65, 85, 158, 160, 210, 216, 219, 302, 305, 314, 319, 406, 504, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 616, 621, 625, 634, 706, 714, 722, 724, 755, 801, 808, 904, 918, 931, 952, 961, 965, 970, 971**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **19, 26, 37, 44, 66, 85, 152, 155, 158, 160, 200, 206, 213, 217, 300, 301, 306, 313, 318, 322, 406, 503, 506, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 612, 613, 621, 625, 627, 702, 703, 706, 708, 709, 724, 753, 756, 764, 802, 817, 818, 819, 820, 902, 905, 917, 950, 956, 958, 962, 965, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine*, by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. **10, 21, 55, 79, 152, 206, 215, 219, 301, 310, 406, 501, 505, 512, 523, 524, 533, 606, 608, 612, 613, 625, 635, 638, 702, 705, 706, 709, 718, 753, 755, 801, 808, 821, 905, 917, 930, 938, 961, 971**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **2, 5, 19, 31, 52, 52, 68, 89, 91, 150, 152, 152, 155, 156, 157, 158, 160, 200, 204, 208, 211, 214, 217, 218, 222, 300, 303, 304, 307, 310, 314, 317, 318, 400, 406, 502, 503, 505, 506, 510, 514, 517, 530, 532, 600, 606, 608, 610, 621, 625, 634, 706, 715, 723, 803, 815, 900, 902, 905, 911, 912, 933, 934, 936, 950, 953, 958, 961, 965, 967**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13, 813**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 534, 719, 935**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81, 534**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 42**

HOT SHOTS!—(1 hr. 25 min.; 1991) Reviewed in this issue. PG-13. **12, 19, 25, 33, 48, 68, 83, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 308, 313, 315, 319, 401, 406, 500, 503, 504, 505, 506, 513, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 611, 616, 618, 619, 621, 625, 634, 700, 705, 706, 707, 714, 723, 724, 756, 759, 803, 805, 809, 816, 818, 900, 902, 904, 912, 922, 933, 937, 950, 956, 961, 965, 967, 972**

IN THE SHADOW OF THE STARS—(1 hr. 33 min.; 1991) An intimate portrait of the singers in the chorus of the San Francisco Opera. Produced, directed, and edited by Irving Saraf and Allie Light. Featuring the San Francisco Opera. NR. **1**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **10, 813**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Anabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **20, 530, 918**

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. **9, 24, 36, 62, 85, 213, 302, 305, 321, 510, 512, 515, 521, 522, 526, 533, 608, 631, 722, 753, 969, 970**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **38**

★**THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 55**

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **5, 19, 31, 38, 53, 87, 152, 158, 160, 210, 211, 214, 218, 219, 222, 300, 304, 311, 315, 317, 319, 401, 406, 503, 506, 522, 524, 530, 601, 606, 608, 618, 619, 621, 625, 634, 706, 709, 723, 724, 753, 755, 800, 807, 818, 900, 902, 904, 912, 918, 933, 950, 961**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

MYSTERY DATE—(1 hr. 38 min.; 1991) A blind date gone awry. Ethan Hawke is a college student with an obsession with the girl next door. Teri Polo is the unsuspecting object of his affections. Directed by Jonathan Wacks. With Fisher Stevens and B.D. Wong. PG-13. **18, 24, 40, 62, 85, 219, 307, 319, 406, 514, 517, 601, 608, 610, 625, 627, 634, 636, 706, 723**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **7, 18, 38, 45, 157, 160, 200, 219, 300, 304, 305, 307, 315, 319, 406, 505, 507, 512, 514, 517, 522, 530, 603, 621, 625, 634, 709, 715, 723, 819, 822, 905, 912, 961, 965, 966, 967, 970**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **14**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **81**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **19, 33, 160, 219, 319, 406, 514, 522, 904, 916**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **4**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **158, 160, 213, 522, 530, 908**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **12, 19, 22, 41, 53, 87, 150, 152, 158, 160, 200, 213, 300, 304, 311, 314, 319, 400, 503, 506, 507, 509, 517, 519, 523, 524, 533, 601, 606, 608, 610, 611, 617, 618, 619, 621, 625, 634, 709, 715, 716, 718, 722, 760, 800, 807, 810, 902, 904, 916, 917, 931, 933, 951, 952, 953, 961, 964, 965, 968**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **3, 18, 18, 24, 38, 40, 64, 85, 210, 215, 216, 219, 302, 304, 306, 308, 312, 315, 319, 406, 505, 512, 516, 517, 519, 524, 533, 601, 606, 608, 610, 612, 625, 635, 638, 700, 702, 704, 705, 706, 715, 755, 801, 808, 809, 819, 820, 902, 904, 912, 922, 934, 936, 953, 961, 965, 967, 970**

RETURN TO BLUE LAGOON—(1 hr. 28 min.; 1991) The sequel to *The Blue Lagoon* stars Brooke Shields look-alike Milla Jovovich and Brian Krause as the cleanly erotic couple stranded on a tropical island with only their dawning sexuality to discover. Directed by William A. Graham. With Lisa Pelikan. PG-13. **160, 200, 214, 219, 302, 304, 311, 314, 319, 406, 503, 505, 510, 601, 517, 521, 523, 533, 606, 608, 610, 625, 627, 631, 706, 708, 722, 724, 815, 900, 905, 920, 937, 952, 962, 965, 967, 968, 970, 972**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **19, 33, 54, 160, 219, 304, 310, 321, 503, 505, 601, 521, 522, 533, 606, 608, 610, 616, 625, 636, 723, 724, 819, 908, 961, 971**

★ **THE ROCKETEER**—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids*, director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—*zoom!*—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **511, 515, 522, 620, 623, 633**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **4, 43, 206**

★ **TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **7, 18, 18, 33, 60, 85, 91, 150, 152, 155, 157, 158, 160, 203, 204, 208, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 306, 307, 313, 315, 317, 318, 322, 406, 500, 504, 505, 506, 512, 513, 514, 516, 517, 528, 530, 530, 600, 606, 608, 610, 611, 612, 621, 625, 635, 705, 706, 708, 714, 723, 724, 755, 803, 810, 816, 818, 900, 902, 905, 907, 911, 920, 922, 933, 937, 950, 952, 961, 965, 972**

★ **THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 38, 49, 63, 320, 523, 932**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14, 630**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3, 43**

V.I. WARSHAWSKI—(1 hr. 29 min.; 1991) Kathleen Turner is a hard-nosed private eye, hired by a precocious thirteen-year-old girl to find her father's killer. Based on the V.I. Warshawski series by Sara Paretsky. Directed by Jeff Kanew. With Kathleen Turner, Jay O. Sanders, and Charles Durning. R. **10, 20, 26, 34, 44, 66, 160, 200, 514, 904, 969**

VOYEUR—(1 hr. 45 min.; 1991) A socially inept young man and his Calvinistic father live vicariously through the neighbors they watch with binoculars in a black comedy directed by Alex van Warmerdam. NR. **11**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **620, 623, 633**

REVIVALS

BEAUTY AND THE BEAST—(1 hr. 30 min.; 1946) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **1**

KING OF HEARTS—(1 hr. 40 min.; 1967) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **8**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **47**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 20, 26, 44, 66, 87, 158, 160, 200, 218, 300, 306, 309, 315, 401, 502, 504, 509, 511, 517, 520, 523, 524, 526, 530, 601, 606, 608, 619, 621, 625, 627, 636, 703, 706, 709, 722, 724, 753, 755, 757, 802, 817, 818, 822, 912, 918, 933, 934, 938, 953, 965, 968, 969, 970**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **8**

TAKING OFF—(1 hr. 33 min., 1971) A funny, entertaining, and ultimately sad movie about uptight suburban parents who fear their daughter has run away. Their frantic search reveals the impossibility of their bridging the generation gap. With Lynn Carlin, Buck Henry, and Linnea Heacock. Dir. Milos Forman. **8**

TEXASVILLE—(2 hrs. 3 min.; 1990) Peter Bogdanovich's doleful sequel to his famous *The Last Picture Show* is a visually mediocre soap opera. Bogdanovich seems to have projected his own despair and enervation onto these Texas people, who don't deserve it. With Timothy Bottoms as Sonny, Jeff Bridges as Duane, now wealthy, and Annie Potts as his wife. Cybill Shepherd shows up and is rueful and worldly-wise. R. **47**

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2 p.m., $32 to 50. Saturday at 2 p.m. and Sunday at 3 p.m., and Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., $42.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Tom Galantich, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Jan Maxwell. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GETTING MARRIED—An excellent revival of George Bernard Shaw's 1908 play which takes a comic look at the solemn institution of marriage. This one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. The play keeps a good Shavian head on its shoulders, which speaks to anyone who has ever been married, divorced, involved with a person of the opposite sex, or, failing that, been a parent, a step-parent, a child, or a family friend. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36 to $40. Opened: 6/26/91; runs through 8/25. At the **Circle in the Square Theater,** 1633 Broadway on Fiftieth Street (239-6200). Two hours and twenty-five minutes. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the Vicki Baum novel, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. Featured in the present cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). Two hours. ● **IRLS**

LOST IN YONKERS—Irene Worth and Mercedes Ruehl star (until 8/24 and then they are supplanted on 8/26 by Mercedes McCambridge and Jane Kaczmarek), and Kevin Spacey, who has been starring with them, leaves 8/10 and is replaced 8/12 by Bruno Kirby, in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store; she has made all four of own children misfits, weaklings, and even a monster. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Scenery and costumes are designed by Santo Loquasto. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Melissa Anne Davis, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $25 to $60; Wednesday at 2 p.m., $25 to $50. Opened: 3/12/87. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). Three hours and fifteen minutes. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle are the stars of a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics written by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kan Chenk fills in for Lea Salonga on Wednesday matinees and Saturday evenings. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). Two hours and forty-five minutes. **IRLS**

ONCE ON THIS ISLAND—A musical based on the Trinidadian author Rosa Guy's highly successful novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her affection or attentions. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (the charming Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman (who also won a Tony); music is by Lucy Simon; directed by Susan H. Schulman; choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; $35-$60; Wednesday at 2; $30-$52.50, Saturday at 2; $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). 2 hrs. 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** on the main floor of the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). 1 hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater,** 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco (he'll be on vacation 8/13 to 9/1; Joseph Mascolo will take his place) and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and nterprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Wednesday at 2:30 p.m.; and Sunday at 3:30 p.m.; $32.50 to $35. At **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandra Wilson star in Linda Barry's play, with music, about the coming of age of two girls, one

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white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $35. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday at 2 p.m.; $20; through September. At the **Red Blazer Too**, 349 West Forty-sixth Street (564-8038).

I'VE GOT INK—A newsroom comedy by Dan Blue, directed by Flic Dowell. Saturday at 7 p.m. and 10 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 9/15. At the **Wings Theater** in the Archive, Lowr Level, 154 Christopher Street (627-2961).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. From 8/22 to 29, $15; from 8/30 on, price is $17.50 to $20. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Nathan Lane (who leaves the cast 9/7, with Jonathan Hadary taking over his role), and Deborah Rush. Monday through Saturday at 8 p.m., Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are $35. A Manhattan Theater Club production at the **City Center's Stage I,** downstairs at 131 West Fifty-fifth Street (581-7907).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; $25; through 8/25. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon has the title role in this revival of Thornton Wilder's farce (remember *"Hello, Dolly"?*), set in Little Old New York in the 1880s. Joseph Bova is the object of her match-making; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/15; $25 to $35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

MY SON THE DOCTOR—Marc J. Bielski's contemporary family comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition, disrupts the worlds of his parents, aunt, cousin, and girlfriend. Featured in the cast are Dan Gershwin, Sheila Shawney, Joyce R. Korbin, Bunny Levire, and Matthew Boston. Monday through Saturday at 8 p.m.; Wednesday at 2 p.m.; $20. A Quaigh Theater production at the **Irish Arts Center**, 553 West Fifty-first Street (247-6078).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the cast as the good-hearted and talented nuns are Alvaleta Guess, Christine Anderson, Sarah Knapp, Liz McCartney, and Alecia Miller. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday at 2, Sunday at 3, $32.50. At the **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/25; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They return after a successful international tour with additions to the items featured in their Broadway success. Mofrl Carol Perkins stays with them, as do favorite pieces. Tuesday through Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; $35. **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

PROM QUEENS UNCHAINED—A musical comedy about a senior high prom queen competition at a public school in 1959. The book is by Stephen Witkin, the musical score, with a wide range of fifties sound, is by Keith Herrmann, and the lyrics are by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, Mark Stephens, David Brummel, Ilene Bergelson, Ron Kurowski, Mark Traxler, and James Heatherly. Tuesday through Friday at 8 p.m., Saturday and Sunday at 2:30 p.m. and 7 p.m.; $33 (includes a bag lunch). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A RENDEZVOUS WITH GOD—Avi Hoffman stars, sings, and narrates the action in this play with music by Miriam Hoffman, based on the life and works of prominent Israeli poet Itsik Manger, from his birth in Rumania, through his boyhood, his disastrous love affairs, his travels, and the maturing of his talents in later life; directed by Sue Lawless. The English translation is by Miriam Hoffman and Rena Borow. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20; through 8/25. At the **Judith Anderson Theater**, 422 West Forty-second Street (564-8038).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz*; directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). **Dance:** Pilar Rioja Performances: 8/12 through 31 ($20). (For schedule of dates and times information, please phone theater.) At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

SHORT SHOTS—These very short playlets are called *Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*. They're all original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. Featured in the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8 p.m.; $15; through 10/4. At the **Wings Theater** in the Archive, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast are Dennis Dooley (who stars as the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; from 9/3. At the **Forty-fifth Street Theater**, 354 West Forty-fifth Street (582-7862).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; through 9/28; $10. At **Dick Shea's Studios Theater**, 100 East Sixteenth Street (243-6542).

TARTUFFE—Moliere's mid-17th century comedy is a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney has the title role. Featured in the cast are Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Christopher Coucill, Janine Lindsay, Earle Edgerton, Kathryn Lee, and Julia Glander. Tuesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; 9/6 through 10/19; $12-$16. At the **Pearl Theater**, 125 West Twenty-second Street (645-7708).

THE TEMPEST—*Free Shakespeare in the Park*'s last of its three-part series is a Venezuelan production of Shakespeare's play, in Ugo Ulive's version, directed by Carlos Gimenez; performed in Spanish (an English synopsis is available). Tuesday through Sunday at 8 p.m.; 8/27 through 9/8. FREE! Tickets are distributed, one per person, at 6:15 p.m. on day of performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side of the park at Seventy-ninth Street and Fifth Avenue (861-7277).

THE TIME MACHINE—A revival of H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years into the future and finds a world of total and heart-chilling strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, on the fourth floor (463-7050).

OFF OFF BROADWAY

DEAD HOUSE AT THE END OF THE STREET—Tod Alcott's play revolves about the dynamics, tensions, and violence of domestic relations. It examines a boy's relationship with his father, and ten years later, with his wife, both catastrophic. Featured in the cast are Todd Alcott, Jack Garrett, and Sue Scarlett; directed by Matt Mitler. Wednesday through Sunday at 8; $12; 8/14 through 25. An Alarm Dog Repertory production at the **Home for Contemporary Theater and Art**, 44 Walker Street (431-7434).

DOUBLE BILL—The first play is Gil Kofman's *One Of Us* (with Roger Bechtel, Alexandria Sage, and Joseph Fuqua) which relives a love triangle among three old friends. The second play, *Voices of Women and Other Girls*, by Charlotte Meehan, with Nada Salieb, Suzanne Basse, Leslie Brockett, Holly Kennedy, and Heike Hanold, is termed "a choreopoem" that assembles its story of betrayal and strength with pertinent fragments. 8/15, 16, 17, 22, 23, 24, 28, 29, 30, 31, at 8 p.m., 8/18, 25, 9/1 at 3 p.m.; $10. At **Synchronicity Space,** 55 Mercer Street (925-8645).

THE DREAM—Robert Kreis's play about the enduring relationship between a symphony conductor and a singer (James Horan and Christine Mitges), and their struggle to found a new chorus; directed by the playwright. Wednesday through Sunday at 8 p.m., through 9/7; $10. At the **UBU Repertory Theater,** 15 West Twenty-eighth Street (664-064).

THE FEVER—Wallace Shawn's play (winner of the 1991 Obie Award for Best New Play) is the journey of a man's self-realization brought to focus by his up-close witnessing of revolution, torture, and economic violence; performed by Neal Hemphill, and directed by Lenard Petit. 8/15, 16, 17, and 18 at 7:30 p.m. $8. At the **Nada Theater,** 167 Ludlow Street (420-1466).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole,** 40 West Fifty-sixth Street (696-8585).

FOU LEI AND FOU T'SONG—Suppressed by Chinese government interference in Hong Kong, this drama by Weimin Hu receives its world premiere here, performed in English by the Four Sea Players, translated and directed by Sherwood Xuehua Hu, the playwright's son. It's a true story about a classical pianist of international acclaim who defected from mainland China, and the impact of his flight upon his parents. Thursday, Friday, and Saturday at 7:30 p.m. (8/15, 16, 17, 22, and 24) and Saturday at 2; $8 at door and $6 in advance. At **Schaeberle Studio,** Pace University, 41 Park Row, 10th floor (533-7950).

THE HAIRY APE—A revival of Eugene O'Neill's play about an affair aboard ship where a young passenger falls in love with a primitive below-deck coal-stoker; directed by S. Armus. Featured in the cast are S. Armus, James Stevenson, and Patrick G. Callaghan. Thursday through Saturday at 8, Sunday at 3 p.m.; through 8/18; $10. At **Theater 22,** 54 West Twenty-second Street (243-2805).

HAMLET— Shakespeare's work, starring Keith Burns in the title role, Will Buchanan as Claudius, Doris Reardon as Gertrude, and Nancy Huddleston as Ophelia; directed by James Jennings. Wednesday through Saturday at 8 p.m.; $10; through 8/18. At the American Theater of Actors **Outdoor Garden Theater,** 314 West Fifty-Fourth Street (581-3044).

HEARTBREAK HOUSE—A revival of George Bernard Shaw's comedy/drama about love, liars, and the sorrows of a broken heart; directed by Peter Ruffet. Featured in the cast are Rayna Baker, Robert Sutherland, and Sheila Gerber. Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 8/25. At the **Westside Repertory Company Theater,** 252 West Eighty-First Street (874-7290).

THE IMPORTANCE OF BEING ERNEST—A revival of Oscar Wilde's classic comedy about mistaken identity and romance as well as a social commentary on the hypocrisy of Wilde's turn-of-the-century England; directed by Lee Gundersheimer. Thursday through Sunday at 8 p.m., Saturday at 3 p.m.; $10; through 9/1. At the **Avalon Repertory Theater,** 2744 Broadway at 105th Street (316-2668).

THE INCURABLE ROMANTICS—Eddie Didonna's play, directed by Hossein Fassa, takes place in a single room at some point in the future where six characters are trapped, devoid of memory, sitting and captivated by television sets. Thursday through Sunday at 8 p.m.; through 9/15; $10. At the **Broome Street Theater,** 559 Broome Street, at Varick (226-6213).

INVASION OF THE OOOOGS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

LINE—Israel Horovitz's long-running play about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land,* which is excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10. At the **Thirteenth Street Theater,** Fifty West Thirteenth Street (675-6677). ●

LYSISTRATA—A new version of Aristophanes' comedy, directed by Mark McKenna, and as Aristophanes did 2500 years ago, pokes fun at the Battle of the Sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. Previews 8/19, 20, 21, 26, 27, 28, and 9/9, 10, 11 at 8 p.m.; $8. Opens 9/19; then tickets are $10. At the **CBGB Gallery,** 313 Bowery (982-4052).

MISALLIANCE—A revival of George Bernard Shaw's play, directed by Brenda Lynn Bynum, in which a respectable shopkeeper's house is turned topsy-turvy when an adventurer drops down out of the sky. Featured in the cast are John Brewer, Pauline Walsh, Ian Cohen, Allan Stevens, Glo Duncan, Bill Nickerson, Jammes Jenner, and Brian McGovern. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; through 9/9; $10. At the **Oasis Playground Theater,** 230 East Ninth Street (673-3706).

A NEAPOLITAN CHRISTMAS—Eduardo De Filippo's comedy about a zany Italian family in Naples who squabble incessantly, even on Christmas Eve. 8/15, 16, 17, 18, 22, 23, 24, 25, at 8 p.m.; 8/17, 18, 24, 25, at 2 p.m.; $8. A Roundabout Ensemble Company production at the **Susan Block Theater,** 307 West Twenty-sixth Street (420-1260).

PLAY-TIME—One-act plays: Lanford Wilson's *Brontosaurus*; Bob Kornhiser's *Box,* Tony Puma's *Change of Heart,* and Lori Goodman's *Reservations.* 8/18 through 9/3; Sunday at 3 p.m., Monday and Tuesday at 8 p.m., $15; 8/18 through 9/2. At the **Theater-Studio,** 750 Eighth Avenue (719-0500).

PURLIE VICTORIOUS—The newly formed American Theater in Harlem's production of a revival of Ossie Davis's farce, told in vaudevillian style, is about a self-appointed preacher who employs a beautiful young girl in a plot to regain his self-respect and legal inheritance. Featured are Clarence Berry (in the title role), Veronica Welch (as the young girl), Erika McKoy, Billy Tyson, Leslie Jones, Dawn Russell-Brown, Marie Mae Stone, Walley Godley, and Ericka Maxie; directed by Hal DeWindt. 8/17 at 8 p.m., 8/18 at 6 p.m.; $12. At the **Abyssinian Baptist Church,** 132 West 138th Street (281-5938). Then, from 8/23 through 9/8, Friday and Saturday at 8 p.m., Sunday at 4 p.m. ; $12. At the **Oberia Dempsey CenterTheater,** 128 West 128th Street (978-4099).

RHINOCEROS—A revival of Eugene Ionesco's 1960 play, featuring Gregg Rochman as an awkward little man who drinks too much. It starts with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. Then more come, and this illustrates the absurdity of the hunam condition; and that's what they say. The director is Anne de Mare. Wednesday through Saturday at 8; through 8/17; $10. An Independent Theater Company production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela who are the happy couple. Tuesday through Saturday at 7, Saturday and Sunday at 2; phone for prices (279-4200).

TRIAL BY FIRE—Ken Dashow's comedy is about the hazing of a young law student who is locked in a haunted house by his fraternity brothers. Two weird ghosts appear and try to enlist his help at getting into Heaven; directed by Dashow. Featured in the cast are Hal Cohen, Norman Golden, Nicholas Saunders, Bonnie Comley, Lenny Mandel, Thomas Walsh, and the ghosts.. Wednesday through Saturday at 8 p.m., through 8/31; $10. **Producers Club Theater,** 353 West Forty-fourth Street (246-9069).

UNCLE VANYA—Chekhov's drama plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. Featured in the cast are Andrew Greenway, Sandy Walge, Julie Rapoport, and Alfred Preisser. Wednesday through Saturday at 8; $10; 8/23 through 9/28. **House of Candles Theater,** 99 Stanton Street (353-3088).

WISE GUISE—Original music, dance, and vignettes that take a look at homelessness, art, AIDS, the Gulf crisis, ecology, racial tension, and day-to-day survival. The Wise Guise are Daniel Wilkes Kelley, Craig Meade, T. Scott Lilly, and Juan Villegas. Thursday-Saturday, 8/22-24 at 10:30 p.m.; $8.**Home for Contemporary Theater and Art,** 44 Walker Street (431-7434).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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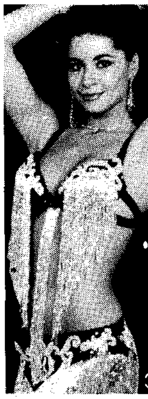

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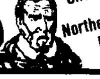

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ART
EXHIBITIONS

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GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

57th Street Area

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 9/12. Drake, 50 W. 57th St. (582-5930), by appointment only in September. See Solos, Madison Avenue and Vicinity.

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

SoHo and TriBeCa

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31. American Fine Arts Co., 40 Wooster St. (941-0401).

CARI ROSMARIN—Surrealist landscape paintings; through 8/31. Kelly, 591 Broadway (226-1660), by appointment only.

Other

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). Recent works by Ettlinger, Kneffel, Naher, Stevovich, Zerres; through 9/13.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

57th Street Area

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by Behnke, Blaine, Button, E. De Kooning, Dodd, Freilicher, Nick, Wilson, others; through 8/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

HERSTAND—24 W. 57th St. (664-1379). Works by Cornell, Fahlstrom, Fonseca, Lee, McCoy, Mosny, Noel, Rotterdam, Turnbull; through 9/14.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Bonner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; through 8/30.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messager, Moffett, Schorr, Smith; through 8/16.

WASHBURN—41 E. 57th St. (753-0546). "Past/Present," with paintings, sculpture, drawings, and photographs by Bladen, Bluhm, Hartley, Jensen, Mason, O'Keeffe, Scarlett, others; though 9/30.

SoHo and TriBeCa

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Haynes, Muehlemann, Ortins, Usle, Witek; through 8/16.

AUSTRALIA—98 Greene St. (274-9835). Paintings on bark, canvas, and wood by Aboriginal artists from Australia's tropical north and central desert regions; through 8/24.

BEITZEL—102 Prince St. (219-2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Brice, Clemente, Katz, LeWitt, Steir; through 8/23.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

DOME—578 Broadway (226-5068). "Argentina/New Trends," with works by 24 Argentine artists; through 8/28.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

KLEIN—594 Broadway (431-1980). Works by Casebere, Ericson and Ziegler, Ferrara, Highstein, Lang, McBride, Morehead, Mullican, Reichek, Winters, others; through 9/13.

LEDISFLAM—584 Broadway (925-2806). Works by Acheson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

LUSTRARE—176 Prince St. (274-1880). Works by de Seve, Gazsi, Goldstrom, Goodrich, Howard, Johnson, Kunz, Hall; through 8/24.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PARRASCH—584 Broadway (925-7090). A juried exhibition of contemporary art furniture; through 8/30.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

STENDHAL—622–26 Broadway (505-1201). Works by Cockrill, Cutrone, English, Land, Rozzi, Tompkins, others; through 8/27.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "Deco-Deco: New York Theatres of the Thirties," with drawings and photographs of New York theaters built during the 1920s and 1930s; through 9/13.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

PARK AVENUE ATRIUM—237 Park Ave. (850-9786), Mon.–Fri. 8–6:30. "Funny Pages, 1931–1991," with original comic strips from The Archives of United Media; through 9/13.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "1991 Snug Harbor Sculpture Festival"; "New Ends: An Exhibition of Fiber Art"; through 9/2.

THE GALLERY—30 Bond St. (505-9668). Works by artists who use "nature" as subject matter, including Batcheller, Davey, Gellis, Nash, Sigmund; through 8/17.

THE WORLD FINANCIAL CENTER—Courtyard Gallery (416-5300). "Battery Park City Imagined," a retrospective of urban designs for Battery Park City, and an exhibit of critiques, plans, and projects by students and faculty of Columbia University's Graduate School of Architecture, Planning, and Preservation and Pratt's School of Architecture; through 9/20.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

JILL ENFIELD—Black-and-white infrared and hand-painted photographs of Cartagena, Colombia; through 8/17. Nikon House, 620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30.

WAYNE GEIST/ORAH MOORE—Photographs of urban landscapes/Photographs that depict the lifestyles of American ranchers. Through 8/29. Step, 66 Crosby St. (226-6516).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue."

.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/1: "Evolutions: The Photographs of John Sexton." Through 9/1: "Photographs by Sebastiao Salgado: Kuwait Epilogue." Through 9/1: "A Video Presentation: The Gulf War."

N LAWRENCE—Color photographs with painted borders called "Cinescans"; through 8/28. Cathedral of St. John the Divine, 1047 Amsterdam Ave. (316-7493), 7 a.m.–5 p.m. daily.

ET LIFE—24 E. 24th St. (578-2723), Mon.-Sat. "Reveries and Wanderings," with photographs that explore the mystery and spirit of place, by Bush, Epstein, Gall, Gotfryd, Kaplowitz, Piaseczny, Ross; through 9/28.

APERS, ETC.—510 Broome St. (431-7720). Early photographs of Pompeii, circa 1870–95, by Sommer and others; through 10/3.

ICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

INA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Old Front St., Brooklyn (619-1955). "Franklin Furnace's Asylum at the Anchorage." 8/15 at 8: Bob Flanagan's "Sick." $10. 8/16 and 8/17 at 8: Black Market International. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. 8/15–10/27: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 9/15: "Recent Acquisitions." Through 8/25: "Portraits from the Golden Age of Jazz."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/1: "Sticks and Stones: 10 Artists Work With Nature," with works by Averbuch, Dougherty, Jones, Kendrick, Lobe, Penone, Sonfist, Stuart, Surls, Turrell.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Reading Room and Print Room closed through 9/2; exhibition galleries closed until 10/1.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 9/2: "Ad Reinhardt." Through 8/27: "Projects: Thierry Kuntzel." Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 11/3: "Mark Rothko: The Spirit of Myth." Through 11/3: "American Narrative Painting and Sculpture: The 1980s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. Through 2/15/92: "Documents of Dissent." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Draffen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imagenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

AUCTIONS

SWANN—104 E. 25th St. (254-4710). 8/14 at 6: "Posters." On view from 8/8.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 14

MOSTLY MOZART FESTIVAL—Andre Previn conducts and plays piano with the Mostly Mozart Festival Orchestra. Mozart's Serenade No. 6 in D, K. 239, "Serenata notturna"; Mozart's Piano Concerto No. 24 in c, K. 491; Haydn's Symphony No. 102 in B-Flat. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7: Members of the Mostly Mozart Festival Orchestra play Druzecky's Quartet for Basset Horn and String Trio.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—Jazz saxophonist Makanda Ken McIntyre; with guitarist Alonzo K. Gardner, bassist Larry Ridley, percussionists Kahlil Kwame Bell and David Pleasant. North Plaza at noon; free; rain date: 8/15.

NEW YORK CHAMBER SINFONIA, Glen Cortese conductor. Glenn Branca's *Les Honneurs du Pied* (world premiere); other works by Branca. World Financial Center Plaza, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Free.

THE TAIPEI ENCOUNTER—Celebrating the opening of the Taipei Theater. Chinese music, dance, and acrobatics, featuring the Fu Hsing Chinese Opera Troupe, the Experimental Chinese Orchestra, and the Fu Hsing Chinese Acrobatics Troupe. Taipei Theater, 1221 Avenue of the Americas, Concourse Level 2 (373-1850), at 7:30. $6.

SUMMER SING-IN—St. George's Choral Society. Bach's *Magnificat;* Bernstein's *Chichester Psalms.* Guest conductor Harry Huff. St. George's Episcopal Chapel, 209 E. 16th St. (460-0940), at 7:30. $5.

JUILLIARD CONCERTS IN THE GARDEN—Sopranos Theresa Santiago and Jennifer Hines; keyboardist Adrian Carr. Works by Mozart, Bernstein, Humperdinck, Puccini. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

TRADEWINDS: WORLD MUSIC FESTIVAL—Free shows at the South Street Seaport, Pier 16, Fulton and South Sts., at 12:30. Today: The Nyahbingi Drum Choir. African drumming, songs, and chants.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today: Jazz with the Bob Smith Band; also, Kevin Lettau and Brazil Jazz.

JAZZ AT ST. PAUL'S—Holly Hoffman Quartet. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

ANDREW BOLOTOWSKY, flutist/**GABRIELA KLASSEN,** violinist/**ROBERT SHAUGHNESSY,** guitarist. Works by Foster, Shaughnessy, Faure, Corelli. Federal Hall, 26 Wall St., at Broad St. (865-3571), at 12:30. Free.

CHUNK WITH SAMM BENNETT—Music inspired by John Cage; with Throbbers, an "acid-rap" group. Rooftop of the YWCA, Lexington Ave. and 53rd St. (735-9781), at 6:30. $5.

ROYALE TRIO—Works by Clementi, Pierne, Martinu, Beethoven. The Frick Collection, 1 E. 70th St. (288-0700), at 5:45.

SOLID BRASS—Patriotic songs. McGraw-Hill Park, 1221 Avenue of the Americas between 48th and 49th Sts., at 12:30. Free.

JONES BEACH SUMMER CONCERTS—Jimmy Buffet with Fingers Taylor. Jones Beach Marine Theater (516-221-1000), at 8. $25.

Thursday, August 15

MOSTLY MOZART FESTIVAL—Violinist Pinchas Zukerman, pianist Marc Neikrug. All-Mozart program: Sonata in G, K. 27; Sonata in E-Flat, K. 302; Sonata in D, K. 306; Variations in G, K. 359; Sonata in E-Flat, K. 481. Avery Fisher Hall at 8. $17–$22. Pre-concert recital at 7.

PAUL SIMON—The Newark-born singer/songwriter brings his "Born at the Right Time Tour" into Central Park for a free concert. The eighteen-member band includes saxophonist Michael Brecker, drummer Steve Gadd, keyboardist Richard Tee, and other musicians from North America, South America, and Africa. Great Lawn, mid-park, west of the Metropolitan Museum, at 7.

THE TAIPEI ENCOUNTER—See 8/14.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Beethoven's *Missa Solemnis.* Guest conductor Amy Kaiser. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

JEAN-PIERRE ANTAKI, classical guitarist. Works by Dowland, Batchelar, D. Scarlatti, Bach, Paganini. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

VOCAL CONCERT—Students of the Juilliard School. Works by Dvorak, Mozart, Tchaikovsky, Puccini. Stuyvesant Park, Second Ave. between 15th and 17th Sts., at 12:30. Free. Rain date: 8/22.

TRADEWINDS: WORLD MUSIC FESTIVAL—See 8/14. Today: Prime Element plays Caribbean, reggae, calypso, and samba music.

STARS UNDER THE SUN—See 8/14. Today: Oldies with the Tokens.

KEYBOARD VIRTUOSI—Synthesizer player Don Slepian. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

SATOS FLUTE AND GUITAR ENSEMBLE—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violinist Christiaan Bor, clarinetist David Shifrin, pianist Joseph Villa, cellist Jian Wang. Beethoven's Trio for Clarinet, Cello, and Piano in B-Flat, Op. 11; Brahms's Sonata in E-Flat for Clarinet and Piano, Op. 120; Mendelssohn's Piano Trio in c, Op. 66. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

DEBBIE REYNOLDS, vocalist. With the Brooklyn Philharmonic Symphony Orchestra, David Amram conducting. Midwood Field at Seaside Park, Brooklyn (718-469-1912), at 7:30. $1 donation.

SEUFFERT BAND, George Seuffert conductor. Boardwalk and 102nd St., Rockaway, Queens (718-428-1973), at 7:30. Free.

ANDY STATMAN—Jewish klezmer music. MacDonald Park, Queens and Yellowstone Blvds., Forest Hills, Queens, at 1. Free. Rain site: Forest Hills Jewish Center, 106-06 Queens Blvd., Forest Hills.

ANDREAS MODINOS AND THE GEMINIS—Greek music. Astoria Park, 19th St. and 23rd Ave., Astoria, Queens (718-463-7770), at 7:30. Free. Rain site: Immaculate Conception Church, 29th St. and Ditmars Blvd.

LOU DETARANTO AND HIS BIG BAND ORCHESTRA—South Meadow, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-390-5137), at 8. Free.

Friday, August 16

MOSTLY MOZART FESTIVAL—Andre Previn conducts the Mostly Mozart Festival Orchestra; with soprano Kathleen Battle. All-Mozart program: Divertimento for Strings and Winds in D, K. 251; "L'amero saro costante," from *Il re pastore; Misera, dove son,* K. 369; *Exsultate, jubilate,* K. 165; Symphony No. 38 in D, K. 504, "Prague." Avery Fisher Hall at 8. $17–$35. Pre-concert recital at 7.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 6:30: "Double Edge"—duo-pianists Edmund Niemann, Nurit Tilles. "Blue" Gene Tyranny's *The Decertified Highway of Dreams* (premiere; commissioned); a new work by David Borden; works by Meredith Monk, Tom Pierson, Frederic Rzewski, Ioannis Psathas. North Plaza; free; rain date: 8/19. At 8:15: Goldman Memorial Band, Keith Bryan conductor; soprano Kimberly Parson, cornetist Frank Hostica. Works by Ives, Sousa, Barber, Anderson, Porter. Damrosch Park Bandshell; free.

SUMMERGARDEN—Paul Zukofsky conducts artists from the Juilliard School. Works by Erik Satie, in celebration of his 125th birthday. Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free.

THE TAIPEI ENCOUNTER—See 8/14.

BUDWEISER MUSICRUISE—Jazz/pop/soul singer Angela Bofill. Cruises board at 7:30 and 10 at Pier 81, 41st St. and the Hudson River (941-1234). $25.

SEAPORT LINE MUSIC BOAT—The Nerds, rock/comedy group. Cruises board at 8 and 10:30 at the South Street Seaport, Pier 16, Fulton and South Sts. (307-7171). $15.

PHILLIPS JAZZ ENSEMBLE—WPIX Plaza, Second Ave. and 42nd St., at noon. Free.

CELEBRATE BROOKLYN—Lester Bowie and His Brass Fantasy. The jazz composer/trumpeter's band is preceded by Judi Silverman's Voices of Juniper. Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. $2 donation.

BARGEMUSIC—See 8/15. $18.

Saturday, August 17

MOSTLY MOZART FESTIVAL—See 8/16.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 2:15:

Vocal ensemble Singers' Satellite. Fountain Plaza; free; rain date: 8/18. At 4: "Coast-to-Coast Rockabilly Jamboree," lasting into the night, featuring Hayden Thompson; Billy Lee Riley; the Sun Rhythm Section; California Rockabilly All-Stars with Ray Campi; the Foddrells; Ronnie Dawson. Damrosch Park Bandshell; free.

ROBERT CRAY BAND, with the Memphis Horns/**LOS LOBOS**—Beacon Theatre, 74th St. and Broadway (496-7070), at 8. $27.50.

"BALLADS, BLUES, AND BOSSA"—Jan Rosemond and Company. Countee Cullen Library Branch, 104 W. 136th St., at 2. Free.

CELEBRATE BROOKLYN—Jazz/fusion composer/saxophonist Henry Threadgill, with the Brooklyn Philharmonic. Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. $2 donation.

BLUEGRASS BAND AND BANJO CONTEST—The eighteenth-annual contest features bands from the East Coast, with two-time national banjo champ Lynn Morris as judge; her band also performs. City Gardeners' Harvest Fair, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (718-427-3221), 12–6. Free.

QUEENS PHILHARMONIC, Jo Ann Falletta conductor; pianist David Buechner. Mozart's Piano Concerto No. 21; Beethoven's Symphony No. 7; Rossini's Overture to *L'Italiana in Algeri*. Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

JONES BEACH SUMMER CONCERTS—Newport Jazz Festival: Miles Davis; Regina Belle; Wynton Marsalis; Take 6; Bobby Watson; Victor Lewis. Jones Beach Marine Theater (516-221-1000), at 7:30. $25.

Sunday, August 18

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At 2:30: The Haitian Vodun group La Troupe Makandal, featuring master drummer Frisner Augustin. Fountain Plaza; free; rain date: 8/19. At 8:15: "Kings of Latin Music," with salsa master Willie Colon and his eight-man band, Legal Alien. Damrosch Park Bandshell; free; rain date: 8/19.

DIZZY GILLESPIE AND MIRIAM MAKEBA—The last stop on the world tour of the jazz trumpeter and the vocalist known as "Mama Africa." With ten-piece ensemble and three vocalists. Improvisations based on African, bebop, blues, Afro-Cuban, Caribbean, and Brazilian musical forms. World Financial Center Plaza, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 4. Free. Rain date: 8/19 at 7:30.

CHINESE VARIETY SHOW—Singing, dancing, folk music, the Lion Dance, and displays of martial arts. Part of the Chinatown Summer Cultural Festival. Columbus Park, Bayard and Mulberry Sts., at 4. Free.

JOSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—At 5: Vespers with Tulivu Donna Cumberbatch and Trio; donation. At 7: Inma Lazaro and the New York Swing Quartet; $5. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

BRONX ARTS ENSEMBLE, Edward Brewer conductor and harpsichordist; soprano Margaret Astrup. Telemann's Concerto in D for Trumpet, Two Oboes, Bassoon, and Harpsichord; Handel's Trio Sonata in g; A. Scarlatti's cantata "Su le sponde del Tebro." At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. (nr. Broadway and Mosholu Ave.). Rain site: Church of the Mediator, Kingsbridge Ave. and 231st St. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd. Info: 549-1899; free.

BARGEMUSIC—See 8/15. Today at 4. $18.

GOSPEL MEETS JAZZ—Quintet led by flutist James Newton and saxophonist David Murray. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), at 3. $5.

SOUNDS OF SUMMER—The Drori Mondlak Jazz Ensemble. Indoor Mall, Flatbush Ave. and Ave. U, Brooklyn, at 12:30. Free.

SEUFFERT BAND, George Seuffert conductor. Program of Viennese music. Music Grove of Forest Park, Glendale, Queens (718-428-1973), at 3. Free. Rain site: Msgr. Mulz Auditorium, Jamaica Ave. and 88th St., Woodhaven.

VICTORIAN-ERA MUSIC—Soprano Eva Lazar Gabriel, bass Bob Gabriel. In period dress; with Joe Cogan, Maria Louise Daggett, Ann Marie Lambiase. Alice Austen House, 2 Hylan Boulevard, Staten Island (718-816-4506), at 3:30. Free.

JONES BEACH SUMMER CONCERTS—Newport Jazz Festival: B.B. King, Robert Cray Band with the Memphis Horns; John Lee Hooker and the Coast-to-Coast Blues Band; Etta James and the Roots Band. Jones Beach Marine Theater (516-221-1000), at 7:30. $25.

Monday, August 19

MOSTLY MOZART FESTIVAL—The Beaux Arts Trio: Pianist Menahem Pressler, violinist Isidore Cohen; cellist Peter Wiley. Mozart's Trio in G, K. 496; Beethoven's Trio in B-Flat, Op. 11; Dvorak's Trio No. 4 in e, Op. 90, "Dumky." Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: Beaux Arts Trio. Hummel's Trio in G, Op. 65; Beethoven's Variations on "Ich bin der Schneider Kakadu" in G, Op. 121A.

STARS UNDER THE SUN—See 8/14. Today: Highlights from various operettas with soprano Michele McBride and tenor Kevin Anderson. With accompanist Laurie Anne Hunter.

SUMMER SOUNDS—Outdoor music for dancing. Tonight: Jazzmobile. Wise Towers Plaza, 90th St. between Columbus and Amsterdam Aves. (873-6600), at 7:30. Free. Rain site: Trinity School Auditorium, 139 W. 91st St.

MARTIN LUTHER KING JR. CONCERTS—Blues Night with guitarist/singer B.B. King, singer Bobby "Blue" Bland. Wingate Field, between Kingston and Brooklyn Aves., Brooklyn (718-469-1912), at 7:30. Free.

Tuesday, August 20

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianist Cecile Licad; soprano Dawn Kotoski; mezzo-soprano Jane Bunnell; tenor Gran Wilson; baritone Jake Gardner; the Mostly Mozart Festival Chorus, Judith Clurman conductor. All-Mozart program: Overture, "Non so piu cosa son," and "Voi, che sapete" from *The Marriage of Figaro*; Piano Concerto No. 14 in E-Flat, K. 449; Mass in c, K. 427, "Great." Avery Fisher Hall at 8. $11–$22. No pre-concert recital.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At noon: Saxophonist Lou Donaldson. Bebop. North Plaza; free; rain date: 8/21. At 6:30: Garrufio, traditional Venezuelan quartet. North Plaza; free; rain date: 8/21.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Mozart's *Requiem;* Bach's *Magnificat*. Guest conductor Peter Bagley. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. Preview of the Chorus's upcoming European tour: Works by Bruckner, Bernstein, Copland, Larsen, Porter, Gershwin, Sondheim, Ellington. St. Peter's Church, Lexington Ave. and 54th St. (691-7590), at 8. Free.

STARS UNDER THE SUN—See 8/14. Today: Rock and roll with Widespread Panic, Michael McDermont.

KIT McCLURE BAND—All-woman swing band. Music of Dorsey, Ellington, Phil Collins, Aretha Franklin. Jeannette Park, 55 Water St., at 12:30. Free.

SOUNDS AT SUNSET—The Harris Sisters. Pop singing in the tradition of the Andrews Sisters. Esplanade at Battery Park City (416-5300), at 6:30. Free.

GARY PACE—Dixieland music. Grace Plaza, 1114 Sixth Ave., at 43rd St., at 12:15. Free.

BETHUNE SENIOR CITIZENS BIG BAND—Music for dancing. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

CONNELL BAND—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

JONES BEACH SUMMER CONCERTS—Bad Company with Damn Yankees. Jones Beach Marine Theater (516-221-1000), at 7:30. $22.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. 8/13 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (both in Italian, with supertitles), Richard Bradshaw conducting. *Cavalleria Rusticana* cast: Graham, Sonnenberg, Shafer, O'Mara, Albert; *Pagliacci* cast: Geyer, Absalom, Cowan, Buck. 8/14 at 8: Puccini's *La Boheme* (in Italian, with supertitles), Joseph Colaneri conducting; Boucher, Flanigan, Brubaker, Serrano, Pauley, Baker. 8/15 at 8: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Copley, Davis, Barasorda, Dworchak, Barcza, Brubaker, Medina. 8/16 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Woods, Thompson, Laperriere. 8/17 at 2: *Cavalleria Rusticana* and *Pagliacci* (see 8/13). 8/17 at 8: Puccini's *La Boheme* (see 8/14). 8/18: No performance. 8/20 at 8: First performance of Janacek's *The Cunning Little Vixen* (in English, with supertitles), Christopher Keene conducting; Gamberoni, Rose, Reyes, Opalach, Lankston, Lau, McKee, Pauley.

DANCE

Feld Ballets/NY

JOYCE THEATER—Through 8/17. Tickets: $27. Repertory works and three new ballets by Eliot Feld in preview: *Evoe*, with music by Claude Debussy; *Endsong*, with music by Richard Strauss; and *Clave*, with music by Steve Reich. 8/13 at 8: *Intermezzo No. 1; Clave; Evoe; Contra Pose.* 8/14 at 8: *A Footstep of Air; Clave; Evoe; Skara Brae.* 8/15 at 8: *Common Ground, Endsong, The Jig Is Up.* 8/16 at 8: *Intermezzo No. 1; Clave; Evoe; Contra Pose.* 8/17 at 2:30: *A Footstep of Air; Clave; Evoe; Skara Brae.* 8/17 at 8: *Common Ground; Endsong; The Jig Is Up.*

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER—Through 8/26; all performances free. **ALICE FARLEY**—On 8/13, the choreographer gives two performances at the North Plaza: one at 10:30 a.m. for children and one at 5:30 p.m. The latter performance features *Black Water*, a surreal exploration of life underwater that is danced on stilts. Rain date for both shows: 8/14. **LAURA DEAN DANCERS AND MUSICIANS**—Eleven dancers and four musicians perform Dean's minimalist works. 8/13–14 at 8:15; Damrosch Park Bandshell; rain date: 8/15. **HOT FOOT**—Tap duo (Joe Orrach, Rod Ferrone) specializing in fast and funny routines. 8/14 at 5:30; Fountain Plaza; rain date: 8/17. **"PRIME MOVERS"**—Three solo dance performances: Postmodernist Frank Conversano; Forces of Nature dancer Dyane Harvey-Salaam; and Cathy Ward, former lead dancer with the Erick Hawkins Company. 8/15 at 5:30; Fountain Plaza; rain date: 8/19. **"FRESH STUFF"**—New works by choreographer/dancer Jane Comfort and tap dancer Jane Goldberg. 8/16 at 5:30; Fountain Plaza; rain date: 8/19. **SISTERHOOD IS POWERFUL**—Tiye Giraud, Marlies Yearby, and DeWarren Moses premiere *Toe Jammin'*, with foot-stomping, hand-clapping, African instruments, and hair combs. 8/18 at 5:30; Fountain Plaza; rain date: 8/19. **VICTORIA MARKS**—A "weatherproof dance" (premiere; commissioned) performed by Marks, her six-member company, and composer/musician Doug Wieselman. 8/20 at 5:30; Fountain Plaza. **CLEO PARKER ROBINSON DANCE ENSEMBLE**—The Denver company makes its N.Y. debut with *Transformations and Harmonic Tremors* (premiere; commissioned), by Robinson and composer Carman Moore, with music performed by Skymusic. 8/20–21 at 8:15; Damrosch Park Bandshell; rain date for 8/21 show: 8/22.

Pilar Rioja

GRAMERCY ARTS THEATRE—8/12–9/2. Tickets: $18, $25. Rioja will present four new works as part of her program of classical Spanish and flamenco dance. Two of the new pieces—*Danzas* and *Danza Nueva*—are set to the music of Granados and Joaquin Turina, and are based on Escuela Bolero, a form of classical Spanish dance. Traditional folk works include *Cafe de Chinitas, El Vito,* and *Sevillanas del Siglo XVII*. 8/14–16 at 8; 8/17 at 3; 8/18 at 7; 8/20 at 8*. *Includes pre-performance lecture on Spanish dance. 138 E. 27th St. (889-2850).

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. Closed 9/1, 2. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. and 8/30–9/9. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. and 8/2–9/5. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/27–9/3. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L

Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

IALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3.. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

IEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

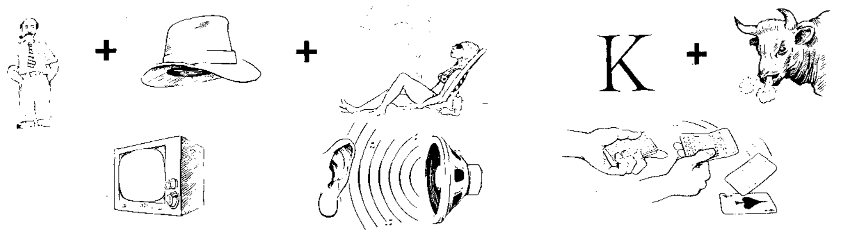
LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and



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NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flabe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Fri. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through 9/3. **(M)** **AE.**

AFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

AFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

ARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, *caneton rõti aux pommes sauce citron.* Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and *port wine sauce with wild mushrooms and angle hair* pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with *potato and wild-mushroom* Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de *veau aux juices parfait a la citronelle au coulis de fruits* rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/3. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with *summer vegetables in a peppered crust, seared tuna* with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string *sweet potatoes and shitakii mushrooms, penne with* mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

THIRD AVENUE CAFE—1438 Third Ave., bet. 81st–82nd St.s. (988-1421). Casual. Continental. Spcls: fettucine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and *mint vinaigrette.* L Mon.–Sat. 11 a.m.–3. Br Sun. 11–3. D daily 5–11. **(M)** **AE, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. and 7/14–8/14. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with *pumpkin seeds and pear, rack of lamb in a chestnut* meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

BENEFITS—The HMS Rose Bill of Rights Tour sails into New York Harbor to benefit the 1992 United States Olympic Team. The tour, commemorating the 200th anniversary of the Bill of Rights ratification, features one of eleven original copies of the Bill of Rights in the historic environment of the 24-gun frigate HMS Rose, the world's largest operational wooden ship. The display runs through 8/20, from 9 a.m. to 4, daily. At the North Cove Marina at the World Financial Center, Battery Park City. $5; free for those under 17. Call for more information (286-1996). . . .**The Benefit Bash for Projected Images of Hudson County** promises to be a night to remember—complete with dancing and dining. Guests must compose their favorite picnic supper, *with* champagne, and cruise around Manhattan on a Circle Line ship. On 8/14 at the Circle Line, 43rd St. and Twelfth Ave. At 7; the boat leaves promptly at 7:30. Benefits Projected Images, a non-profit organization dedicated to bringing alternative film programming to the communities of Hudson County. $15; reserve (201-656-4162/217-4077). . . .**Fifty-second Street Project and Graham-Windham Services to Families and Children,** the nation's oldest, non-sectarian child welfare agency, presents **Strangers,** ten new plays written by teenagers in Graham-Windham's care. On 8/17 at 8 and 8/18 at 2 at the Ensemble Studio Theatre, 549 W. 52nd St. Free; reserve (529-6445, ext. 314).

NEW YORK ZOOLOGICAL SOCIETY—The Gallery at the Central Park Zoo, 64th St. and Fifth Ave., presents **Wildlife Images 1991,** an exhibition featuring paintings and sculptures by members of the Society of Animal Artists. This is the second show of wildlife art by the society; some pieces are for sale with part of the proceeds going to support the New York Zoological Society's wildlife conservation programs. Runs through 11/3. Weekdays 10 a.m.–5, and until 5:30 on weekends and holidays. Free (861-6030).

FESTIVALS AND FAIRS—Don't pass up a day of *free* fun at the **Fifteenth Annual City Gardeners' Harvest Fair,** complete with vegetable and flower contests, the NYC Bluegrass Band and Banjo Contest, agricultural demonstrations, and 4-H exhibits. Also included throughout the day are races, games, hayrides, and square dancing. On 8/17, rain or shine, from 11 a.m. to 6, at the Gateway National Recreation Area at Floyd Bennett Field in Brooklyn. A free shuttle bus from the last stop of the IRT #2 subway (Flatbush/Nostrand Aves.) runs to the fair every half hour between 11 a.m. and 6:30. Call for more information (233-2926). . . .**The New York Comic Book & Collectibles Marketplace** is set for 8/18, 10 a.m.–6, at the Hotel Pennsylvania, Georgian Ballroom (Mezzanine), at Seventh Ave. and 33rd St. Thousands of old and new comic books, collectibles, and science fiction material are featured; collectors of all ages are invited to buy, sell, and trade. $3 (908-788-6845). . . .The Cooper Square Committee hosts **The Lower Third Avenue–Cooper Square Festival** on 8/18 at 11 a.m. Over 400 booths display authentic arts, crafts, jewelry, antiques, merchandise, and ethnic foods. On Third Ave. from 4th to 14th Sts. Free (809-4900). . . .Combine the hot nights of summer with some of the *coolest* jazz at the **Harlem Week Celebration,** through 8/18, at various locales throughout Harlem. Call for specifics on the following: **Senior Citizens Day,** 8/14, at Mary McLeod Bethune School, 134th St. between Adam Clayton Powell Jr. and Frederick Douglass Blvds. Educational activities, entertainment, and luncheon; call for invitation (369-4200); **Outdoors Jazz Festival,** 8/16, 6–9, at 139th St. between Fifth Ave. and Malcolm X Blvd. Celebrate the best of the Harlem jazz heritage, including Cotton Club favorites: Fats Walker, Duke Ellington, and Count Basie. Free; **Uptown Saturday Night,** 8/17, 2–8, on 125th St. between Malcolm X Blvd. and Adam Clayton Powell Jr. Blvd. Featuring jazz, street events, and food. Free; **Harlem Day,** 8/18, 1–8, features four stages at 125th St. between Malcolm X and Frederick Douglass Blvds. Free. Call for general information (427-3315). . . .**The Fourteenth Annual NewYork Renaissance Festival** continues through 9/15 (weekends only and 9/2) at Sterling Forest in Tuxedo,NY. Call for more information (645-1630).

DOCUMENTS OF DISSENT—The New York Public Library explores repression, revolt, and reform and the conflicts surrounding artistic and political freedom in the exhibition **Documents of Dissent,** on view until 2/15/92. In the Edna Barnes Salomon Room, Fifth Ave. and 42nd St. The exhibit includes books, periodicals, handbills, and journals taken from Tibet, India, Germany, and Eastern Europe. Hours are Tue. and Wed., 11 a.m.–6, and Thu.–Sat., 10 a.m.–6. Free; call for more information (221-7676).

PERFORMANCES—The Aboutface Theatre Company hosts **What Won't We Do for Love?** an evening of short musicals, 8/13–14, at 7 and 9. At the Nat Horne Musical Theatre Building on Theatre Row, 442 W. 42nd St. $10; reserve (268-9638). . . .The Theater for the New City performs **War and Peace,** a new musical written and directed by Crystal Field, that satirizes the new world order in city streets, parks, and playgrounds, through 9/15. Locations and dates: 8/16: Coney Island Boardwalk, "Sideshow by the Sea" at 8; 8/17: St. Mary's Park, South Bronx at S. Ann's Avenue at 2; and on 8/18: King's Park in Queens at 2. Free; call for more information (254-1109).

TOURS

TRAIL OF TIFFANY—8/17 from 10 a.m. to 4, a mini-bus tour of the many Tiffany windows in Brooklyn with Louis Singer. $25; reserve (718-875-9084).

ELLIS ISLAND TOURS—8/18, 25 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Staten Island Ferry Terminal. $20 (718-951-7072).

CITYWALKS—Tours with John Wilson. 8/17 at 1, **Chelsea.** Meet at the southeast corner of Seventh Ave. and 23rd St. . . .8/18 at 1, **Historic New York: City Hall to the Battery.** Meet at the east side of Broadway at Murray St. by City Hall. $12. . . .Through 8/21, Wednesdays at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $10; reserve (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—8/17 at 3, a tour of **NoHo,** passing by the former St. Denis Hotel and Grace Church. . . .8/18 at 2, **Carnegie Hill,** a tour including the Guggenheim Museum, the Jewish Museum, and the mansion of Otto Kahn. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/18 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 8/25 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 8/17, 24, 31 at 2; 8/18, 25 at 2 and 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 8/17, 24, 31 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/17, 31 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove to visit haunted bars and taverns. . . .8/18, 24 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 8/18, 24 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .8/18, 25, 31 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history. . . . 8/17 at 6: **Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district.

CENTRAL PARK—Walks and Talks. 8/17 at 2, "Museum Mile," meet the Rangers at Fifth Ave. and 82nd St. to learn about Fifth Avenue's many museums. Free. All park programs are subject to change. Please call 427-4040 to confirm.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At Wave Hill, W. 259th St. and Independence Ave., Bronx (549-3200): Every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2. . . . At **New York Botanical Garden,** 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students $1.25); admission free to all Sat., 10 a.m.– noon. Voluntary-contribution admission to Garden grounds.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 8/17: **Nassau-Suffolk Greenbelt Trail,** a ten-mile hike with Mike Puder. (718-763-1653, from 7 p.m. to 10 p.m. only.)

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 8/17, Alley Pond Marsh, Queens. 8/18, Van Cortlandt Park, Bronx.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 8/20–22 at 7:40 vs. St. Louis. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 8/14 at 7:30, 8/15 at 1 vs. Kansas City. 8/16, 17 at 7:30, 8/18 at 1:30 vs. Chicago.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

KING THEO—A play featuring a king who has many riches, but wants desperately just to laugh; he hires several court jesters to try to make him do so. Sat. and Sun. at 1; through 9/22. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

LINCOLN CENTER OUT-OF-DOORS—Watch tap dance duo **Hot Foot**, Joe Orrach and Rod Ferrone, work their way into a lather with "Wipe Out" and "Scorch Marks on the Floor." 8/14 at 5:30. Rain date 8/17. . . Listen to some early rock and roll with the **Rockabilly Jamboree**. 8/17 at 4. . . Enjoy traditional Haitian costumes, music, and dance with **La Troupe Makandal**, straight from Port-au-Prince. 8/18 at 2. Rain date 8/19. Fountain Plaza, Lincoln Center (875-5400). Free.

KING KONG—You can take a picture with the Empire State Building's hairy mascot until 9/2, anytime from 10 a.m.–6 on the 86th Floor Observatory. Fifth Ave. at 34rd St. (736-3100). $1.75 under 12, free under 5; adults $3.50.

EEYORE'S—Make a **flip book** out of your own pictures with Sean Murtha; for ages 6 and up. 8/15 at 4. 25 E. 83rd St. (988-3404). Free.

UNION SQUARE PARK—Carousel Puppets in **Puppets on Parade**; for ages 3–9. 8/14 at 10:30 a.m. Amphitheatre area at north end of park (614-2479). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes? For ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

NEW YORK PUBLIC LIBRARY—Free programs. **Songs Say So Much.** Sing along with Jeff Sorg; for ages 4–8. 8/14 at 10:30 a.m. Chatham Square Branch, 33 E. Broadway. (964-6598). . . **Cooki and Anansi.** Black folklore and poetry with Cooki Winborne; for ages 6–12. 8/15 at 4. 125th St. Branch, 224 E. 125th St. (534-5050). Also on 8/19 at 2 at the Countee Cullen Branch, 104 W. 136th St. (281-0700).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS—Hansel & Gretel. The classic tale of a brother and sister and their frightening encounter with the wicked witch and her lazy pet cat. Tue.–Thurs. at 10:30 a.m. and 1; Fri. at 10:30 a.m.; Mon. at 1; runs from 8/13–22. Church of St. Luke and St. Matthew, 520 Clinton Ave., Brooklyn (718-855-6346). $5; adult $6; reserve. Group rates available.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—The Dairy: Music, Melodies and More. Sing folk tunes from America and other countries with Eric Garrison and his guitar and mandolin; for ages 5–11. 8/17 at 1 and 2. 65th St., mid-park (794-6564). Free; reserve. . . **Storytelling.** Bob Barton will read *The Raindeer Herder* and Kaye Lindauer will read Hans Christian Andersen's *The Swineherd*. 8/17 at 11 a.m.; program runs through 9/28. The National Theatre of the Deaf will present stories in sign language in a series called "Telling it Tall." 8/17 at noon and 1:30. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 3–9. **Saturday Screenings: Harold and the Purple Crayon; The Story About Ping; Corduroy; The Elephant's Child.** 8/17 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—Fish Tales. Hear a story about a fisherman, a cat, and a fish; make your own fish to take home on a fishing pole; for ages 6–12. 8/18 at 2. Exhibits: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon, with a look at Native American life at that time. **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Summer Hours: Mon.–Fri. 10 a.m.–5; Sat. and Sun. 10 a.m.–6. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Fossils. Explore fossil images with Gabrielle Tanner of the American Museum of Natural History and learn how to create your own from clay, plaster of paris, and seashells; for ages 6 and up. 8/17 at 1 and 2. Learn how to make a **special-effects video** at the Media Center; for all ages. 8/17 at 1:45. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Adventures of Little Toot**–Illustrations from the *Little Toot* series. **Children's Art From Armenia**–Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. **Arts Pals**–Puppets and other art by Japanese children. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

CHILDREN'S MUSEUM OF THE ARTS—Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure and art studio. Designed for children ages 2–12 and their parents. 568 Broadway, at Prince St., lst Floor gallery. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **War in the Gulf: The Liberation of Kuwait**—Chronicles the Gulf War through models, uniforms, maps, and charts. **The Battle of Britain**—Includes Winston Churchill's "This was their finest hour" address, historical footage in documentaries, and artifacts of the time. **Proudly We Served**—Photographs depict the black presence in the U.S. Navy. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BROOKLYN'S HISTORY MUSEUM—Remember My Face. Join Mariella Brisson for a hunt throughout the whole museum for a portrait, followed by a workshop in which you make your own portrait. Additional $1. 8/18 at 2. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

THE HOUSE THAT BOB BUILT, by Robert A.M. Stern; illustrated by Andrew Zega. Preschool. Rizzoli, $17.95.

THE MONSTER BOOK OF ABC SOUNDS, by Alan Snow. Preschool. Dial Books, $12.95.

SIEGFRIED, by Diane Stanley; illustrated by John Sandford. Kindergarten–Grade 2. Bantam Little Rooster, $15.

THE ILLUSTRATED WORLD OF SPACE, by Iain Nicolson. Grades 2–6. Simon & Schuster, $12.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 8/14: Mark Pender Band. 8/15: Bluesicians. 8/16: Broken-Hearted Blues Band. 8/17: Johnny "Clyde" Copeland. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 8/14: The Bill Stevens Steve Anagnost. 8/15: The Alley Gators. 8/16: Rob Zantay's Bib Bop. 8/17: The Grace Fusion Band. 8/18: Helen Garey Bogin. 8/19: Jam session with Ron Petrides. 8/20: Howie Wyath and Fingerbusters with George Jr. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/14, 15: Benny Green Trio. 8/16, 17: James Newton Quartet. 8/18: Manny Duran Quartet. 8/19: Brian Melvin Trio. 8/20: Freddie Bryant Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/18: Gil Scott-Heron and Amnesia Express. 8/19: Charles Blenzig Band. 8/20–25: Billy Cobham Band plus Larry Coryell Duo with Vic Juris. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/14: Mike Reid; Shelby Lynne. 8/19: Matraca Berg; David Wilcox. 8/20: John Gorka; Julie Gold. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/17: Pianist Mulgrew Miller with Buster Williams on bass and Greg Hutchinson on drums. 8/18: Saxophonist Jesse Davis with Mulgrew Miller on piano and Peter Washington on bass. 8/19–24: Pianist Kirk Lightsey with Marcus Belgrave on trumpet and Cecil McBee on bass. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/14: George Usher; Shrip-Wrecked Daughter. 8/15: Kati Mac; Pilgrim Soul. 8/16: Shoene Knife. 8/17: Antietam; Evil Twin Theory. 8/20: Flat Old World; Characters. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 8/18: Harry "Sweets" Edison All-Star Quintet. 8/19: Clifford Jordan Big Band. 8/20–25: Oliver Lake Quintet. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 8/14: Little Big Band. 8/15: Loup Garou. 8/16: Uptown Rhythmn Kings. 8/19: Blind Lemon Peel. 8/20: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/16: Jerry O'Sullivan on uillcann pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/18: Helen Merrill and her trio. 8/19: Les Paul Trio. 8/20–25: The Phil Woods Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/14–17: Armen Donelian Duo. 8/19: Pete Malinverni. 8/20, 21: Hal Schaefer. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 8/14: Reggae with Afrique Soundsation; Crazy Richie in the Mix; Claude Selector. 8/16: Cadence Tropicale. 8/17: Brazilian Night. 8/18: Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/14–17: Pianist Dick Katz with Steve LaSpina on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/14: Big Combo Series. 8/15: Carlos Ward, Michele Rosewoman, Chulo and Pheeroan Aklaff. 8/16: Eugene Chadbourne. 8/18: Peter Zummo; The Ghost Shirts; Bone of Contention. 8/19: Damon Choice's Vibration Industrial Park; D3. 8/20: Samm Bennett's Drum Band; Empty Body; Muzzle. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/14: Johnny Allen. 8/15: Young Neal and the Vipers. 8/16, 17: Little Buster and the Soul Brothers. 8/18: Blues jam with the Chris Carter Band plus guests. 8/19: The Gregory Denard Group featuring Reggie Woods. 8/20: Irving Louis Lattin and the Chicago Fire. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *Sporting House Revelries:* authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: John Twomey's Band followed by the Michael Bergman Band. Thu.: The Stan Rubin Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 8/14: Badlands; Saraya; Skin n Bones. 8/15: Electric Hot Tuna; Widespread Panic. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/14: Jersey Shore Night with Turnstyles. 8/15: Melissa Murray; Pilot Light. 8/16: The Rocki Shore Band; The Mango Brothers. 8/17: The Senate; Soft Parade. 8/18: Chris Baird; Stone Free. 8/19: Four Sticks. 8/20: Soft Parade. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/14: Pablo Moses. 8/15: Kanda Bongo Man. 8/16: Johnny Pacheco. 8/17: The return of Samba Novo. 8/19: Orquesta Broadway. 8/20: Fela. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/18: Bley/Giuffre/Peacock. 8/19: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 8/20–25: Abdullah Ibrahim Dollar Brand with Ekaya. Three shows nightly from 10. **AE, MC, V**

SWEETWATER'S—170 Amsterdam Ave., at 68th St (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/16, 17: Gloria Lynn. 8/23, 24 Joyce Strong; The Delphonics. Every Sun. and Wed "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/20: The Madhatters; Big Blue Squid. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 8/14: Face the Fax. 8/15: Bill Popp and the Tapes; Worlds Apart; The After Midnight Rock Jam. 8/16: Memphis Soul Revue. 8/17: Sophia and the Sexual Overtones. 8/18: Robert Ross Band. 8/19: New Originals; Morgan Englund; Illuminati. 8/20: The Rockets with Taryn Hunter. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 8/19: Johnny Pacheco y su and Luis Tumbao and Conjunto Clasico with guest soloist Frank Wess. **Club Tania Maria at the Village Gate:** 8/20–25, at 9:30 and 11:30: Brazilian jazz-pianist-singer Tania Maria. **Terrace:** 8/14–18: Ben Wolfe Trio. Every Mon.: pianist Raphie D'Lugoff. Tue.: Hellman's Angels. 8/16 at 7:30 and 8:45: *A Living Tribute to Bobby Darin* featuring singer Stan Edwards with Gary Pace on piano, Tom Kirchmer on bass and Tony Lupo on drums, produced by Harriet Wasser. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/18: Harper Brothers. 8/19: The Vanguard Jazz Orchestra. 8/20–25: Joe Lovano Quintet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 8/14, 15: Mark Helias Group. 8/16, 17: Pheeroan Aklaff Group. 8/18: Reginald Woods Quartet. 8/19: Jam session with Eddie Henderson. 8/20: Peggy Stern Group. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/14: KRS-One and Boogie Down Productions. 8/15: Blues Traveler; Dreyer Bros. 8/16: Jah Levi and the Higher Reasoning. 8/17: The New Potato Caboose; Crazy Fingers. 8/19: The Kenny Parker Show; Skadanks. 8/20: Rose Hill. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/17: Pianist Lynne Arriale with Gene Bertoncini on guitar and Bob Cranshaw on bass. 8/19–24: Pianist Ronnie Mathews with Joe Santiago on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/14, 15: Etta James. 8/16: Crush featuring members of Siouxie and the Banshees and Killing Joke. 8/17: Roomful of Blues; Ducks in Space. 8/19: Brave Combo. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 8/17: Peach Fish Pie. 8/24: Mike Heathy and Infinite Heart. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 8/17: Rich Francese and Mark Marron. 8/18, 19: Open mike with Helen Keaney. 8/20–24: Charlie Hall, Ray Romano and Bob Lazarus. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

ATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

ANGERFIELD'S—1118 First Ave. (593-1650). Through 8/18: Comedians John Lambert, Carl Guerra, Bob "In Your Face" Golub, Mike Eagan, Ben Creed, Scott Bruce, Randall Hyten, and Danny Curtis. 8/19–25: Lenny Varnedoe, Jim Mendrinos, Al Romero, Ben Creed, Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/14: Magicians Mark Mitton, Eric DeCamps, and pianist Rich Sanders. 8/15: An evening with magician Peter Samelson. 8/16, 17: Peter Samelson, comedy/magicians Todd Robbins and Tom Durnin with pianist Rich Sanders. 8/20: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/18: Comedians Roger Kabler, Jeff Stilson, Anthony Clarke and Sam Greenfield. 8/20–25: Jeff Stilson, Billy Jaye, Jim David, and Jill Turnbow. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 8/17, Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Betty, New York's Trio of Rock Divas, with songs from their new album *Hello Betty!* 8/20–9/1: The Fabulous Lypsinka Show. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/14: *Songs of the South,* musical revue. 8/15: Marching to Euphoria, comedy troupe; singer Melanie Votaw. 8/16: Singer Meg Flather; Scared Scriptless, improvisational comedy. 8/17: Singer James Lawson; Gotham City Improv., comedy. 8/18: Singer Jean Taylor; Singer Raquel Brown from "Miss Saigon." 8/19: Brian Gari's *A Hard Time To Be Single,* revue; Brian Damson. 8/20: *Hopeful Romantics,* revue of Manilow songs. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/14: Singer Chris Brown; singer Sigrid Sunstedt. 8/15: Singer Ariel Lucas; Mindfield, comedy sketch. 8/16: *Our Town,* gay musical revue; Wet Dog, sketch comedy. 8/17: Bourbon St. Naughties; singer Adem Thyne. 8/18: Singer Lorraine Keenly; Fourth Day. 8/19: *The Remarkable Ruth Fields,* musical play; *Stars of Tomorrow,* variety revue. 8/20: Broken Lizard, sketch comedy; singer Donna Degrasse. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/14: Singer Phillip Officer; singer Ilene Reid. 8/15: Singer Tenny Leonard; comedienne Cheryl Lodge. 8/16: Singer-pianist Sharon Douglas; singer Lina Koutrakos. 8/17: Singer Cathy Carpino; singer Annie Hughes. 8/18: Singer Anne Tofflemire. 8/19: Singers and songwriters David Finkle and Ed Nicodemi followed by John Simon and C.C. Lovehart. 8/20: Singer Jane Scheckter; singer Jon Johnson. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438).8/15: Jazz-singer Bill Collings. 8/16: Singer Amy Douglas; singer-songwriter Dana Britten. 8/17: Singer Kathy Fraenza; No Time Players, comedy troupe. **No credit cards.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/31: *What A Swell Party, The Cole Porter Revue,* a musical tribute featuring Mary Cleere Haran, Terri Klausner, and Helen Schneider. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 8/19, 26 at 8: *Jane Cotton and her band, the Boll Weevils.* **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). "Star Cabaret" featuring Mark Nadler and the Swizzle Sisters on 8/13 and comedienne Pudgy on 8/20. Showtime 11:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 8/30: Singer-pianist Kurt Wieting, Mon.–Fri. 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

■	M	A	T	E	R	I	A	L	I	S	T	■	■	■
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T	R	A	T	T	O	R	I	A	■	M	A	N	G	O
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F	A	M	I	S	H	■	O	V	E	R	C	A	S	T
A	■	O	■	■	■	C	■	E	■	■	■	L	■	U
L	O	O	P	H	O	L	E	■	F	A	L	L	E	N
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A	L	I	A	R	■	N	O	L	A	■	L	A	I	R	■	N	I	X	O	N
J	U	M	P	I	N	G	B	E	N	D	I	N	G	K	I	C	K	I	N	G
O	D	E	■	P	I	L	O	T	■	R	E	X	■	I	S	L	E	T	S	■
R	E	D	N	O	S	E	■	A	C	E	■	■	M	E	N	U	■	■	■	■
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J	O	G	G	I	N	G	S	W	I	M	M	I	N	G	T	E	N	N	I	S
U	T	A	H	■	■	E	T	H	■	■	P	R	O	L	■	S	T	A	L	K
L	A	P	■	S	A	L	A	A	M	■	R	E	R	A	N	■	E	G	O	S
E	R	E	C	T	S	■	■	T	E	L	O	■	C	R	U	M	B	■	■	■
P	U	S	H	U	P	S	S	I	T	U	P	S	A	E	R	O	B	I	C	S
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HIGHLIGHTS

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WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., August 14

2:00/WNCN— C.P.E. Bach: Cto. for Flute in A; **Torelli:** Sinfonia for Trumpet.

WNYC—The Chamber Music Society of Lincoln Center. **Brahms:** Clarinet Sonata No. 1; **Mendelssohn:** Piano Trio No. 1; **Schubert:** *Shepherd on the Rock.*

WQXR—Altenburg: Trumpet Cto. in C.

3:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Vivaldi:** Cto. for Flute No. 4 in G, Op. 10.

WQXR—Debussy: *Images for Orchestra,* "Rondes de Printemps."

4:00/WNCN—Mozart: *Sleigh Ride;* **Khachaturian:** *Masquerade,* Waltz.

WQXR—A. Scarlatti: Sinfonia No. 1 in F.

5:00/WNCN—Rossini: *L'Italiana in Algeri,* Ov.; **Aldrovandini:** Sonata in D.

WQXR—Britten: *Soirées Musicales.*

6:00/WNCN— Shostakovich: *Festive Overture,* Op. 96; **Vivaldi:** *The Four Seasons,* "Autumn," Op. 8.

7:00/WNCN— Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **J. Haydn:** Divertimento in E-Flat.

WQXR—Baines: *Water Music,* Suite; **Mozart:** Sym. No. 13 in F.

8:00/WNYC—Griffes: "Three Tone Pictures."

WQXR—Franck: *Le Chausseur Maudit;* **Saint-Saëns:** Sym. No. 3 in c, "Organ."

9:00/WNCN— Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23; **Walton:** *Crown Imperial.*

Thu., August 15

2:00/WNCN—Mozart: Violin Sonata No. 23 in D; **C.P.E. Bach:** Sym. No. 1 in D.

WNYC—The St. Louis Symphony Orchestra. **Vaughan Williams:** Sym. No. 4; **Rachmaninoff:** "Rhapsody on a Theme of Paganini."

WQXR—Saint-Saëns: *Wedding Cake.*

3:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **J.C. Bach:** Ov. No. 3 in D.

WQXR—Grieg: Sym. Dance No. 1.

4:00/WNCN—Schubert: "Military" March No. 1 in D-Flat, Op. 51; **Chopin:** Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34.

WQXR—Corelli: Cto. Grosso No. 4 in D, Op. 6.

5:00/WNCN—Mozart: *The Magic Flute,* Ov.; **Boyce:** Sym. No. 4 in F.

WQXR—Villa-Lobos: *Bachianas Brasileiras,* Aria No. 5.

6:00/WNCN— Bernstein: *Candide,* Ov.; **Bach:** "Brandenburg" Cto. No. 2 in F.

7:00/WNCN—Paisello: Cto. for Mandolin in C.

WQXR—Telemann: Suite in a for Flute and Strings; **Dvorák:** *In Nature's Realm,* Ov.

8:00/WNCN— J.C. Bach: Cto. for Harpsichord in f; **Mozart:** Divertimento for Winds in F.

WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

WQXR—Foss: "Renaissance" Cto. for Flute and Orch.

Fri., August 16

2:00/WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **A. Scarlatti:** Sinfonia No. 6 in a.

WNYC—Bartók: Piano Cto. No. 3; **Stravinsky:** Suite No. 2 for Small Orch.

WQXR—Ibert: Three Brief Pieces.

3:00/WNCN—Handel: *Water Music,* Suite No. 2 in D; **Dittersdorf:** Sym. in C.

WQXR—Beethoven: *Egmont Overture.*

4:00/WNCN— Rossini:*Barber of Seville;* **Weber:** Concertino for Clarinet in E-Flat, Op.26.

WQXR—Handel: Cto. Grosso in G, Op. 3.

5:00/WNCN—Verdi: *La Forza del Destino,* Ov.; **Falla:** *Ritual Fire Dance.*

WQXR—Borodin: *In the Steppes of Central Asia.*

6:00/WNCN—Dvorák: *Carnival,* Ov., Op. 92.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Vivaldi:** Cto. for Violin No. 1 in B-Flat, "La Stravaganza," Op. 4.

8:00/WNCN—Mozart: Sym. No. 34 in C; **Altenburg:** Cto. for Seven Trumpets in C.

WNYC—"Masterwork Hour." **Brahms:** Piano Trio No. 1.

WQXR—Pierne: Harp Cto. in G-Sharp.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11; **Albinoni:** Cto. for Trumpet in F.

WQXR—Strauss: *Le Bourgeois Gentilhomme,* Excerpts; **Schumann:** Piano Qnt. in E-Flat, Op. 44.

Sat., August 17

10:00 a.m./WNCN— Weber: Cto. for Clarinet No. 2 in E-Flat, Op. 74; **Boccherini:** Sym. No. 4 in d, Op. 12.

WQXR—Bach: "Brandenburg" Cto. No. 1.

11:00 a.m./WNCN— Frederick the Great: Recorder Sonata in B-Flat; **Liszt:** *Totentanz.*

WQXR—Molique: Concertino for Oboe and Orch.; **Dvorák:** Polonaise for Cello and Piano.

12:00/WNCN—Mozart: Cassation in B-Flat.

WQXR—Offenbach: *Orpheus in the Underworld,* Ov.; **M. Haydn:** Sym. in E-Flat.

1:00/WNCN— Mendelssohn: Sym. No. 3 in a, "Scottish," Op. 56.

1:30/WQXR—Saturday Afternoon at the Opera. **Donizetti:** *The Daughter of the Regiment.* Cast: Sutherland, Pavarotti, Malas, Sinclair; conductor: Bonynge.

2:00/WNCN—Bach: Cto. for Oboe in F; **Woelfl:** Sextet in D.

WNYC—Falla: *Nights in the Gardens of Spain.*

3:00/WNCN— Rubinstein: *Nero,* Ballet Divertissement.

4:00/WNCN—Mozart: Sym. No. 16 in C.

5:00/WNCN—Verdi: *MacBeth,* Ballet Music.

WQXR—J. Haydn: Qt. No. 5 in D, Op. 64; **Ravel:** Qt. in F.

6:00/WNCN— J. Pachelbel: Canon in D.

7:00/WNCN—Mozart: Divertimento No. 2 in B-Flat.

8:00/WQXR—The Cleveland Orchestra. **Rachmaninoff:** Piano Cto. No. 1 in F-Sharp; **Mussorgsky:** *Pictures at an Exhibition.* Conductor: Slatkin.

9:00/WNCN— Mendelssohn: Cto. for Violin in e, Op. 64.

Sun., August 18

10:00 a.m./WNCN— Vivaldi: Cto. for Guitar and Viola d'amore in d; **Carulli:** Nocturne for Flute and Guitar in A, Op. 190.

WNYC—Gade: Sym. No. 7.

WQXR—Telemann: *Water Music;* **Respighi:** *Old Dances and Airs,* Suite No. 3.

11:00 a.m./WNCN— J. Clarke: Trumpet Suite in D; **Mozart:** Sym. No. 32 in G, "Overture in the Italian Style."

WQXR—J. Haydn: Sym. No. 48 in C, "Maria Theresia"; **Debussy:** *Images,* Book One.

12:00/WNCN— J. Haydn: Cto. for Trumpet in E-Flat; **Nielsen:** *Masquerade.*

WQXR—Prokofiev: Sym. No. 1 in D, "Classical."

1:00/WNCN—The Chicago Symphony Orchestra. **Prokofiev:** Cto. for Piano No. 3 in C, Op. 26.

WQXR—M. Haydn: Sym. No. 41 in F.

2:00/WQXR—Bottesini: Grand Duo for Violin, Double Bass, and Orch.

3:00/WNCN— Tchaikovsky: *Capriccio Italien,* Op.45; **Nerunda:** Cto. for Trumpet in E-Flat.

WQXR—Schumann: Sym. No. 3, "Rhenish."

4:00/WNCN—Vivaldi: Cto. for Oboe No. 9 in d, Op. 8; **J. Haydn:** Partita for Winds No. 2 in E-Flat.

WQXR—Handel: *Saul,* Suite.

5:00/WNCN—Chopin: Waltz in E-Flat, Op. 18; **Handel:** Cto. Grosso No. 1 in B-Flat, Op. 3.

6:00/WNCN—Schubert: *Ave Maria,* Op. 52; **Vivaldi:** Cto. for Oboe and Violin in B-Flat.

7:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Arensky:** "Variations on a Theme by Tchaikovsky."

8:00/WQXR—"Sunday Night Opera House." **Rossini:** *The Barber of Seville.* Cast: Milnes, Sills, Gedda, Capecchi, Barbieri, Raimondi; conductor: Levine.

Mon., August 19

2:00/WNCN—J. Haydn: Cto. for Violin No. 1 in C; **M. Haydn:** Sym. No. 23 in D.

WQXR—Handel: Cto. Grosso No. 2 in F, Op. 6.

3:00/WNCN— Gershwin: Second Rhapsody for Piano; **Vivaldi:** Cto. for Two Violins and Lute in D.

WQXR—Chabrier: *Bourrée Fantasque.*

4:00/WNCN—Brahms: "Hungarian" Dance No. 5 in g; **Bach:** Toccata and Fugue in d.

WQXR—Beethoven: Piano Trio in B-Flat.

5:00/WNCN—Chopin: Polonaise No. 6 in A-Flat, Op. 53; **Prokofiev:** *Cinderella,* Dances.

WQXR— Rachmaninoff: Sym. in d, "Youth."

6:00/WNCN—Bizet: *Carmen,* Variations; **Brahms:** *Academic Festival Overture,* Op. 80.

7:00/WNCN—Mozart: Sym. No. 8 in D; **Vivaldi:** Cto. for Flute in G.

8:00/WNCN—J. Haydn: Sym. No. 59 in A, "Fire"; **Dvorák:** Sonatina in G, Op. 100.

WQXR—Grieg: Lyric Suite; **Hanson:** Sym. No. 6.

9:00/WNCN— Schumann: Cto. for Piano in a, Op. 54; **Handel:** Trio Sonata in F.

WQXR—The Boston Symphony Orchestra. **Prokofiev:** Piano Cto. No. 3; **Mahler:** Sym. No. 5. Soloist: Argerich; conductor: Ozawa.

Tue., August 20

2:00/WNCN—Mozart: Cto. for Piano No. 11 in F; **Vivaldi:** Cto. for Flute in g.

WNYC—The Los Angeles Philharmonic. **Korngold:** Violin Cto.; **Hindemith:** *Mathis der Maler.*

WQXR—J. Strauss: *Artist's Life.*

3:00/WNCN— Mussorgsky: *Night on Bald Mountain;* **Roman:** Cto. Grosso for Oboe in B-Flat.

WQXR—Beethoven: "Variations in D on an Original Theme."

4:00/WNCN—Handel: *Solomon:* "Arrival of the Queen of Sheba"; **Smetana:** *The Bartered Bride,* Dances.

WQXR—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11.

5:00/WNCN— Kabalevsky: *Colas Breugnon,* Ov.; **Schubert:** *The Twin Brothers,* Ov.

WQXR—Beethoven: *Fidelio,* Ov.

6:00/WNCN—Vivaldi: *The Four Seasons,* Winter, Op. 8; **Britten:** *Soirées Musicales,* Op. 9.

7:00/WNCN—Bizet: *Children's Games.*

WQXR—Mozart: Piano Cto. No. 19 in F.

8:00/WFUV—"A Box at the Opera." **Janácek:** *The Cunning Little Vixen.*

WNCN—Stravinsky: *Pulcinella,* Suite; **Assmayer:** Octet in E-Flat.

WNYC—Schmitt: Suite for Trumpet and Piano.

WQXR—Dvorák: Sym. No. 6; "Slavonic" Dance No. 4.

9:00/WNCN—Brahms: Sym. No. 1 in c, Op., 68.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
MAX **Cinemax**
CUNY **City University Television**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., AUG. 14

8:00 p.m.
5 **Executive Suite** (1954). A very smart movie about the corporate world, with an excellent and well-utilized cast, including William Holden, June Allyson, Barbara Stanwyck, Fredric March, Shelley Winters, and Walter Pidgeon. (2 hrs.)

11 **The Elvis Files.** A live special that asks, "Why is Elvis's death certificate missing?"; "Why was his life insurance never claimed?"; and "Why is it so important to the public that Elvis be alive?" Good questions. (2 hrs.)

13 **Evening at Pops—"Broadway Originals: The Music of Kern, Gershwin, Porter, and Rodgers."** America's master composers are toasted by the Boston Pops, with John McGlinn conducting. Also: Kitty Carlisle Hart, the Tanglewood Festival Chorus, the American Ballroom Dance Theater, and a flock of Broadway actors. (1 hr.)

31 **Eyes on the Prize II—"The Time Has Come (1964–66)."** *Malcolm X preaches* nationalism, and his audience—the younger generation of blacks—listens. (1 hr.)

49 **Going Home to Gospel with Patti LaBelle.** LaBelle is only one of the shouters on this bill from Chicago's Quinn Chapel—Edwin Hawkins, Albertina Walker, Debra Henry, and others let it loose, too. (1 hr. 45 min.)

TNT **Pan American Games.** The 1991 edition of the Games, held in Havana, wind down this week, with coverage weeknights at this time (2 hrs.) and the closing ceremonies Sunday at **7:00 p.m.** (30 min.) More coverage Saturday and Sunday at **2:00 p.m.** on **7**.

9:00
13 **Great Lakes, Fragile Seas.** A *National Geographic* special exploring the Great Lakes, the world's largest fresh-water supply. (1 hr.)

USA **Norma Rae** (1979). Sally Field, in an affecting and humorous Oscar-winning performance, is an angry, beaten-down southern textile worker who rebels at cruel working conditions. Martin Ritt's production is moving and funny, if occasionally awkward. (2 hrs.)

10:00
2 **48 Hours—"Emergency U.S.A."** Two days in the life of a big-city hospital's emergency room, including a trying first night for a young intern and a frantic search for a Lithuanian interpreter to help the victim of a hit-and-run accident. (1 hr.)

13 **Skyscraper—"Higher and Higher."** The last segment of the series chronicling the building of a skyscraper. Tonight: the evolution of the American skyscraper and a look at its future. (1 hr.)

A-E **Living Dangerously—"Born to Race."** A profile of a Brittany couple whose consuming passion is sled-dog racing through Central Europe. (1 hr.)

12:30 a.m.
4 **Late Night With David Letterman.** "Leggy Supermodel Week" continues (all reruns). Tonight, Miss USSR and Miss Soviet TV, who were across the hall at NBC for "Live at Five," drop in on Dave's show, providing quite a contrast to guest Roseanne Barr. Thursday, it's Cindy Crawford, along with Siskel and Ebert. Ashley Montana, cover girl of this year's *Sports Illustrated* bathing-suit issue, is Friday's visitor. All shows one hour.

3:00 a.m.
5 **The Ordeal of Dr. Mudd.** Dennis Weaver stars in this very solid 1980 TV movie about the physician who was sent to prison as an unknowing conspirator of John Wilkes Booth. Shown in two segments: tonight (1 hr. 30 min.) and Thursday at **3:00 a.m.**

THU., AUG. 15

7:00 p.m.
HBO **Paul Simon Live in Central Park—Born at the Right Time Tour: One Night Only.** He's come far from his early days as half of the high-school duo Tom and Jerry. This live concert includes songs from the early days up through *The Rhythm of the Saints.* (3 hrs.)

8:00
7 **International Special Olympics All-Star Gala.** A celebrity-drenched party drawing attention to the recent Special Olympic Games in Minneapolis and the 6,000 handicapped athletes who participated. With Arnold Schwarzenegger, Kirstie Alley, Jon Bon Jovi, and oodles more. (2 hrs.)

11 **Maria's Lovers** (1984). After World War II, a soldier returns to his home in Pennsylvania and finds that the woman he loves has grown and changed. Interesting but slow. With Nastassja Kinski, John Savage, Robert Mitchum. (2 hrs.)

13 **Mystery!—"Poirot: The Adventure of Johnnie Waverly."** Hercule Poirot is asked to take a look into the kidnapping threats against the three-year-old son of a country squire. (1 hr.) Also shown at **9:15** on **21** and Friday at **9:00 p.m.** on **50**.

9:00
13 **Jean de Florette** (1986). A rich and lovely film about land and greed. Gérard Depardieu plays a hunchbacked, unfailingly optimistic farmer whose land contains a precious spring. But his neighbor (Yves Montand), conspiring with a dim nephew, blocks up the spring to drive Depardieu out. (2 hrs.) Also shown Friday at **11:20 p.m.** on **21** and Sunday at **7:00 p.m.** on **31**. (See Friday at **9:00 p.m.** for the sequel, *Manon of the Spring.*)

A-E **The Lady Eve** (1941). A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy. (2 hrs.)

BRV Two wonderful films by Jean Renoir. First, **Grand Illusion** (1937), probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. With Jean Gabin and Erich von Stroheim. At **11:00, The Rules of the Game** (1939), Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor (2 hrs.).

12:05 a.m.
TBS **The Long Hot Summer.** A very good 1985 TV adaptation of Faulkner's *The Hamlet* (and of the 1958 film with Paul Newman and Joanne Woodward), starring Don Johnson, Judith Ivey, Jason Robards, and Cybill Shepherd in a vintage Faulkner tale of southern sex and sin. (3 hrs.)

1:00 a.m.
13 **Live From Lincoln Center—"Pavarotti Plus!"** The tenor and other opera greats performing arias, duets, and ensembles. (3 hrs. 30 min.)

2:00 a.m.
11 **The Man Who Knew Too Much** (1956). The delicious Hitchcock thriller stars James Stewart and Doris Day. (2 hrs. 30 min.)

3:00 a.m.
5 **The Ordeal of Dr. Mudd.** See Wednesday at 3:00 a.m. (1 hr. 30 min.)

FRI., AUG. 16

7:30 p.m.
11 The **New York Yankees** play the **Chicago White Sox** at home tonight; on Monday, the Yanks are in the heartland, playing the **Kansas City Royals,** at **8:30 p.m.**

8:00
4 **The Abduction of Kari Swenson.** In this 1988 TV movie, Tracy Pollan plays a biathlon champ who is kidnapped and shot while in the mountains, only to return to national competition. Based on a true story. With Joe Don Baker and M. Emmet Walsh. (2 hrs.)

8:05
TBS **High Plains Drifter** (1973). Clint Eastwood is the loner hired by the honest people of a small town to protect them from a pack of outlaws just out of prison. Strange and good. (1 hr. 55 min.)

9:00
2 **Go Toward the Light.** Linda Hamilton, Richard Thomas, Piper Laurie, and Ned Beatty star in this 1988 TV movie based on a true story about a family whose young hemophiliac son has contracted AIDS. (2 hrs.)

5 **American Families.** A new nonfiction special about family ties. The debut episode looks at a young woman who begins a search for her biological parents soon before she is about to have her first child. (1 hr.)

13 **Manon of the Spring** (1986). This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as tragic as the first film. We pick up the story of the Soubeyran clan ten years after they have destroyed their neighbor Jean. Jean's daughter (Emmanuelle Béart) is a beauty and the object of the nephew's affection. But she is more interested in revenge. (2 hrs.) Also shown at **1:30 a.m.** on **21**.

9:30
SHO **London Funnies.** American comedians got you down? Behold, then, three of their British counterparts: David Baddiel, Jo Brand, and Pete McCarthy. (30 min.)

11:00
13 **New Television.** Two short films: Daniel Minahan's *Hart Island Chronology,* about the disturbing history of the island in the New York Harbor; and *Sabda,* by Daniel Reeves, a video poem inspired by the work of the Indian poet Kabir. (30 min.) Also shown Monday at **10:00 p.m.** on **31**.

SAT., AUG. 17

2:00 p.m.
7 **Pan American Games.** The Games are in their final weekend. Live coverage today and Sunday at **2:00 p.m.**

2:05
TBS **Johnny Belinda.** Richard Thomas and Rosanna Arquette star in this 1982 TV version of the Elmer Harris play about a young, idealistic doctor who discovers that a poor young girl is not retarded, as everyone thought, but deaf. (2 hrs.)

2:15
13 **Simon and Garfunkel: The Concert in the Park.** Don't fret if you missed Paul Simon's free concert in Central Park on Thursday. Here's the graceful and historic 1981 reunion concert by the singing duo, including "Homeward Bound," "Bridge Over Troubled Water," and "Parsley, Sage, Rosemary, and Thyme." (1 hr. 55 min.)

TELEVISION

3:00
⑪ **The Streets of San Francisco.** The excellent 1972 pilot of the TV series stars Karl Malden and Michael Douglas. (2 hrs.)

4:30
⑦ **ABC's Wide World of Sports.** More coverage of the **Pan American Games,** as well as a live broadcast of the highlight of the Saratoga racing season: the **Travers Stakes,** for three-year-olds.

6:00
⑨ **Elvis's Graceland.** Priscilla Presley, commemorating the fourteenth anniversary of the King's death, gives a behind-the-scenes tour of their bizarre Memphis pad. (1 hr.)

⑬ **America Goes to War: The Home Front.** The first five segments of the ten-part series that chronicles life in America as World War II unfolded and exploded. First, "While the Storm Clouds Gather"; at **6:35,** "Praise the Lord and Pass the Ammunition"; at **7:10,** "Sacrifices and Shortages"; at **7:45,** "String of Pearls"; and at **8:20,** "On the Shady Side of the Street" (40 min.).

7:00
⑨ The **New York Mets** visit the headstrong **Pittsburgh Pirates,** tonight and Sunday at **1:30 p.m.** Then, it's back home, to play the **St. Louis Cardinals** Tuesday at **7:30 p.m.**

8:00
⑦ **Beautiful Killers.** A segment of *ABC's World of Discovery* focusing on the intelligent, affectionate, and much-maligned killer whale. (1 hr.)

A-E **A Night in Casablanca** (1946). Among the best of the Marx Brothers' movies—which is saying something—and their last feature. Mayhem, murder, Nazis, etc. in a Casablanca hotel that is no Rick's Place. (2 hrs.)

⑪ ESPN They share a stadium, but does that make the **New York Giants** and the **New York Jets** friendly foes? Doubtful. It's still the exhibition season, but that doesn't mean bones won't be crunched. (For the record, the Giants are the home team.)

9:00
⑬ **The Songs of the Civil War.** Filmmaker Ken Burns and historian Shelby Foote talk about the music of the era; Richie Havens, Judy Collins, Waylon Jennings, and others perform it. (1 hr.) Also shown Sunday at **8:30 p.m.** on ㊾.

SHO **Black Rainbow.** A new movie starring Rosanna Arquette and Jason Robards as a daughter/father psychic team who cross the South helping people talk to the dead. There's trouble when she predicts that a man will be murdered . . . and he is. With Tom Hulce. (2 hrs.)

9:40
⑬ **Howard Keel: Close to My Heart.** The veteran of so many musicals sings his favorites from his Los Angeles home, including "Oh, What a Beautiful Morning" and "Wind Beneath My Wings." (1 hr.)

10:00
② **Passion.** Jane Seymour and John Terry play the leads in a sitcom about a feisty new magazine editor who must break it to a powerful publisher that she wants to revamp the magazine. (30 min.)

HBO **World Championship Boxing.** "Terrible" Terry Norris, whose favorite hobby is sending boxers into retirement, accepts the challenge of the scrappy Brett Lally in a WBC super welterweight title bout, live from San Diego.

11:30
㉑ **American Masters—"You're the Top: The Cole Porter Story."** Movie footage, photos, remembrances, and narration by Bobby Short. (1 hr.)

SUN., AUG. 18

10:35 a.m.
TBS **American Graffiti** (1973). George Lucas's fresh, spirited, funny, nostalgic dip into the youth of the early sixties, focusing on a whole landscape of characters. (2 hrs. 25 min.)

NOON
⑬ **Bradshaw on Homecoming.** Six hours' worth of the therapist and counselor John Bradshaw exploring the link between early emotional trauma and behavior later in life.

2:00 p.m.
⑦ **Pan American Games.** Live coverage of the final day of the intercontinental Games, held this year in Havana.

3:00
⑤ **How to Murder Your Wife** (1965). A comedy, thankfully, starring Jack Lemmon as a cartoonist who married while drunk and spends the rest of his days trying to do away with his better half. With Virna Lisi, Eddie Mayehoff. (2 hrs.)

5:00
⑤ **In the Custody of Strangers.** Martin Sheen and Jane Alexander are both very good in this 1982 TV drama about a middle-class family whose son—played by Sheen's son Emilio Estevez—is tossed in jail with a bunch of *really* bad guys. (2 hrs.)

6:00
㉑ **The World of Jewish Humor.** How the distinctive branch of comedy evolved, from the small stories of Sholem Aleichem to the mass appeal of Jackie Mason and Billy Crystal, with stops along the way at Milton Berle, Carl Reiner, et al. Followed, at **8:00,** by **An Audience With Jackie Mason,** in which the comedian tells a roomful of celebs the difference between Jewish and Gentile parents and why, for Jews, skiing is all right, hunting is so-so, and football is out of the question (1 hr. 5 min.).

7:00
⑨ **The Wrong Man** (1956). A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles; directed by Alfred Hitchcock. (2 hrs.)

㊿ **Marty** (1955). A simply told drama of a fat, awkward young Bronx butcher who falls for a skinny, homely Brooklyn girl, beautifully written by Paddy Chayefsky and excellently acted by Ernest Borgnine, Betsy Blair, Esther Minciotti, and Joe Mantell. (1 hr. 30 min.)

8:00
A-E **Naked Hollywood—"Funny for Money."** This episode of the BBC series about Hollywood explores the world of the screenwriter; interviews with Nora Ephron, Oliver Stone. (1 hr.)

9:00
⑦ **Romancing the Stone** (1984). High-powered adventure movie with Kathleen Turner as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). Lots of crude excitement in the form of treacherous chases and crocodiles chomping on people's hands. With Danny DeVito. (2 hrs. 15 min.)

TDC **American Tongues.** Just because you know English doesn't mean you know *American*. An exploration of how America talks—from "schlep" to "antigogglin." Polly Holliday narrates. (1 hr.)

9:05
⑬ **I, Claudius.** The final two segments of the thirteen-part historical drama. In "A God in Colchester," while Claudius is invading Britain, his wife, Messalina, engages in Roman hanky-panky. The series concludes, at **10:10,** with "Old King Log," in which Claudius awaits death, distraught that his son has turned against him (1 hr.). Both episodes also shown on ㊾, beginning at **10:00.**

9:30
HBO **Women and Men 2.** Three short dramatic films based on short stories. Ray Liotta and Andie MacDowell star in *A Domestic Dilemma,* the Carson McCullers story about a mother's drinking problem; Kristi Zea directed. Irwin Shaw's *Return to Kansas City,* about a struggling boxer and his wife, was adapted and directed by Walter Bernstein, and features Matt Dillon and Kyra Sedgwick. Finally, Scott Glenn and Juliette Binoche star in *Mara,* Henry Miller's story about an expatriate American writer and a Parisian prostitute. (1 hr. 30 min.)

11:40
⑬ **Independent Focus.** Short films about disabled women, women in the medical Establishment, and men living with AIDS. (45 min.)

MON., AUG. 19

8:00 p.m.
⑬ **Stand and Deliver** (1988). Ramon Menendez's inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining star performance as a weak, burdened computer technician who both finds and dishes out strength as a calculus instructor. With Lou Diamond Phillips. (2 hrs. 15 min.)

A-E **Race for the Moon.** A David L. Wolper documentary about Project Apollo, which had been considered by many as a fanciful endeavor, at best. With clips from old movies, interviews, and archival footage of the moon landing. (1 hr.)

TNT **Crazy From the Heart.** Christine Lahti, Rubén Blades, and William Russ star in a new romantic drama about a high-school principal who breaks up with her boyfriend only to fall for the school janitor, a Mexican-American farmer struggling to keep his land. (2 hrs.) For some reason, shown again at **10:00, midnight,** and **2:00 a.m.**

8:05
TBS A pair of swell seagoing comedies. **Operation Petticoat** (1959) pairs Cary Grant and Tony Curtis—Grant as the submarine captain bent on getting his lame ship up to speed and Curtis as the con man more than eager to help. At **10:35, Mister Roberts** (1955), with a brilliantly funny young Jack Lemmon as the cowardly Ensign Pulver in John Ford's moving comedy about a ship captain who's a dreary martinet (James Cagney) and the officer (Henry Fonda) who resists his tyranny (2 hrs. 30 min.).

9:00
② **The 1991 Miss Teen U.S.A. Pageant.** Swimsuit, evening gown, and interview categories. With hosts Dick Clark and Leeza Gibbons. Live from Biloxi. (2 hrs.)

AMC A week-long Claudette Colbert festival begins tonight with **The Gilded Lily** (1935), an engaging romance starring Ray Milland as the wealthy beau and Fred MacMurray as the earthy one. (1 hr. 30 min.) See also Tuesday at **9:00 p.m.**

10:00
㊿ **Sanford Meisner: The Theatre's Best-Kept Secret.** A profile of the acting teacher known for his rigor and the profound inspiration he has had on hundreds of American actors. (1 hr.)

10:15
⑬ **Jose Feliciano in Concert.** The great musical stylist in a 1988 concert, featuring "Light My Fire," "La Bamba," and "My Sweet Lord." (1 hr. 15 min.)

10:20
㉑ **Moody Blues: Legend of a Band.** Concert clips and anecdotes from the band members. (2 hrs. 40 min.)

3:00 a.m.
⑤ **Anne of the Thousand Days** (1969). Richard Burton and Genevieve Bujold star in a somewhat inaccurate but colorful drama about Henry VIII and Anne Boleyn. Part 1 tonight (1 hr. 30 min.); Part 2 Tuesday at **3:00 a.m.**

TUE., AUG. 20

8:00 p.m.
⑬ **Lost Worlds: Vanished Lives.** Sir David Attenborough hunts around Glasgow, Bavaria, and Tanzania for fossils that will give clues about the earth's evolution. (3 hrs.)

㊾ **Cataract Surgery.** You are there as Raymond E. Adams, M.D., performs the surgery while offering color commentary. (1 hr. 30 min.)

9:00
② **When He's Not a Stranger.** A very astute 1989 TV drama about date rape, starring Annabeth Gish, John Terlesky, and Paul Dooley. (2 hrs.)

AMC The Claudette Colbert tribute continues with **Three Came Home** (1950), Jean Negulesco's excellent film about American and British families sent to Japanese prison camps during World War II. (2 hrs.)

A-E **Montreux Jazz Festival.** As always, a wildly diverse lineup, including Al Jarreau, Nina Simone, Miles Davis, Van Morrison, Etta James, and the Neville Brothers. (1 hr. 30 min.)

9:30
㉑ **Hail! Hail! Rock 'n' Roll.** Taylor Hackford's very well done film about Chuck Berry, both celebrating the rocker's sixtieth birthday and recounting his brilliant if deeply checkered past. Bandleader Keith Richards, when not squabbling with Berry, is aided by Robert Cray, Eric Clapton, Etta James, Julian Lennon, and Linda Ronstadt. (2 hrs. 30 min.)

11:00
⑬ **Alive From Off Center.** Three of Belgian choreographer Wim Vandekeybus's "movement theater" pieces are excerpted in a film called *Roseland.* (30 min.)

2:00 a.m.
⑪ **Dead Men Don't Wear Plaid** (1982). Carl Reiner's spoof is a conceptual dud but an editing miracle. Steve Martin, as a forties Philip Marlowe–type detective, talks on the phone with Humphrey Bogart, nearly strangles Bette Davis, and takes Lana Turner to bed. Too bad there's no story. (2 hrs.)

3:00 a.m.
⑤ **Anne of the Thousand Days** (1969). See Monday at **3:00 a.m.** (1 hr. 30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

AROUND THE PARK

Those who live near Central Park enjoy the leasures of the city's most elebrated green space every eason of the year. With erraces and views, apartnents adjacent to the park are mong the most sought after n the city.

According to the most ecent Halstead Report, apartnents with Central Park or iver views have an average sking price of $153,000 per oom, compared to $99,000 for ll other units surveyed—a remium of over 50 percent.

"Fifth Avenue along the park is sometimes called the best address in the world in terms of prestige and desirability," says Clark Halstead, who reports prices in excess of $300,000 per room for the best pre-war apartments.

There are very few of these, however, and they tend to be large—nine or more rooms—says Marilyn Corradini, senior vice-president of William B. May Company. "Most of the Fifth Avenue pre-war apartments have turned over in the last ten years, and that market will be very dry for decades," she says. "Even good post-war apartments are in short supply, because of the active market last spring."

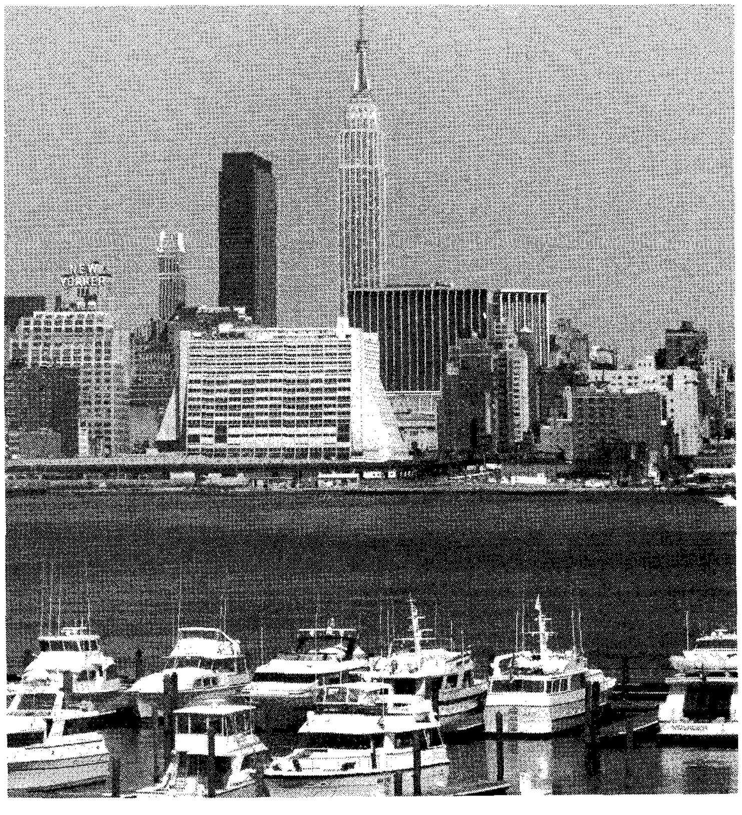
Along Central Park West, there is a much wider choice of good family-size apartments, Halstead says. "One can still find park-view properties in magnificent buildings for $200,000 per room."

Central Park South has a less residential feel. It is more international and less family oriented, with a higher proportion of pieds-à-terre and investor properties. One-bedrooms are available for as little as $250,000, says Corradini.

The north side of the park is attracting renewed interest. According to Judith Smith of Meyers, Smith & Granady, a Harlem-based real-estate firm, the market there is "very up." ●

JUST SOLD

Central Park West	Fifth Avenue
1 Bedroom $160,000 **400 CPW at 99th Street** 3.5-room, 841-square-foot condominium; 1 bath, terrace. Cmn. charge $226 mo. Taxes $144. Brokers: Halstead/Douglas Elliman	**3 Bedrooms $875,000** **1050 5th Ave. at 86th St.** 7-room, 2,400-square-foot cooperative; 3.5 baths, park views. Maintenance $1,360. Brokers: Wm. B. May/Douglas Elliman
Central Park West	**Fifth Avenue**
2 Bedrooms $390,000 **65 CPW at 65th Street** 5.5-room, 1,250-square-foot cooperative; 2 baths, maid's room; full-service building. Maintenance $985. Brokers: Halstead/Sulzberger-Rolfe	**2 Bedrooms $1,275,000** **870 5th Ave. at 68th St.** 6-room, 1,800-square-foot cooperative; 3.5 baths, high floor, park view, new kitchen; full-service building. Maintenance $2,073. Brokers: William B. May/Stribling



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The complete offering terms for Phase I are in the Public Offering Statement available from the Sponsor.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT New Jersey

Belleville—Newly renovated 4-rm apt in 2-fam house w/pvt entr. Lots of windows, backyard. Walk to NYC trans! $675/mo plus ht & hot water. 201-256-4037 - owner.

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SUBLET

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Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

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For Rent - Upper East Side—Interesting **loft-like office.** Fully renovated. **Live** where you work. Appx. 2,000 sq. ft. $5,000/mo. **212-486-0235**

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Closter—15 min GWB. Unique cntry retreat. Spectac grnds. $398K. 201-768-0047

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Call Christina Post at 212-643-6500
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TRAVEL

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AIRLINE

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CRUISE

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Travel Advertisers: An ad in NEW YORK's TRAVEL section reaches 1.7 million readers who have a passion for travel! 212-643-6500. Source: 1991 SMRB.

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Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Great food. Swim, bikes, free golf. Cbl TV, A/C. Phone. Tennis nrby. Special Midwk Pkgs. Shelter Island, NY 11965. **800-287-5454**

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HEALTH AND FITNESS

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Healthwise Marketing—Amino Products For Health & Beauty. 212-330-8085

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FALL PREVIEW
SPECIAL ISSUE

When the leaves begin to tumble, it's a sure sign that autumn is on the way. *New York* Magazine's Fall Preview special issue forecasts a season of excitement.

An Issue You Won't Just Leaf Through

Who will star on Broadway's stages and the city's movie screens? Which dining spots and nightclubs will become the new gathering places? It's all heree, along with good sounds, good reads, good buys, and more.

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For more information, call 212-643-6500

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SOURCES: *1991 SMRB, **PIB

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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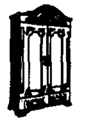

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Seeking Bright Gentleman, 35-45—For caring relationship leading to commitment/family. Attractive, intelligent, 38, slender, dark eyes/hair, Catholic female. Museums, French films, dining. Nonsmoker. Note/photo/phone. 8539 ✉

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Attractive Widow—Jewish origin, 57, slim, 5'7", secure, childless, seeks interesting, successful man, preferably childless. Include phone. 8544 ✉

You Don't Have To Be—5'6.7" tall with blue/green eyes, nor do you have to be a "fast tracker"! 31, active and personable white male looking for intelligent, fun-loving, attractive female to explore life and laugh with. Photo appreciated. 8528 ✉

Handsome Gay Male—40's, Jewish, in shape, medical professional, healthy but allergic to bars, seeks similar stable gentleman who is honest, sincere with feet firmly planted on ground and head slightly off the wall. Note/photo/phone gets reply. 6989 ✉

Exotic Et French—28-year-old model loves to pamper seasoned, sensitive, substantive man. Note/photo. 6908 ✉

Warm, Handsome—Jewish male, 31, 6'2", Ivy JD/MBA, still believes an exceptionally bright, refined, slim Jewish female will eventually surface for air. Note/photo please. 6981 ✉

Super-Handsome Renaissance Man—Very successful, white corporate lawyer, 37, 6', 175 lbs, culture junkie and fitness enthusiast - with warm heart, dry wit, probing mind, adventurous spirit and terrific body - seeks warm, bright beauty, 23-35, for laughter and love forever. Race unimportant. Photo a must. 6957 ✉

One In A Million—Vivacious, sexy female (early 30's) with beauty and brains, seeks handsome, intelligent, adventurous male (30-40). Interests include traveling, skiing, tennis and fine dining. Successful, affectionate, outgoing man, please send note/photo. 6966 ✉

Appealing Attorney—Cultured, warm, humorous and athletic, 53, seeks slim, pretty woman. Photo helpful. 6982 ✉

Life Has Been Good To You—But it's going to get even better for a 55-plus, dynamic Jewish entrepreneur or professional, well-spoken and enthusiastic, who - for the moment - is missing someone special. You would like to meet a petite, pretty, adventurous, athletic, intelligent woman to share family, friends, good times, perhaps more. Well don't hesitate. Time is a-wasting. Note/phone. 8550 ✉

Affectionate, Caring, Romantic—Fun-to-be-with businessman, 53, 6'3", 180. Enjoys ballet, quality conversation, active sports. Nonsmoker. Looking for one special woman, 40's, with feet on the ground and a zest for life. Handwritten note/phone. Sorry - no photo, no response. 8536 ✉

Head For Business, Heart For Poetry—And very easy on the eyes. Park Avenue woman would love to meet a devil/angel of a man (45-60), who's long on style and short on pretense. 8526 ✉

This Handsome—32-years-old, well-educated entrepreneur seeks that special, educated, professional Latin lady for laughs, fun and salsa. I'm open to a serious relationship with the right woman. Photo helpful. 6965 ✉

Dentist, Male, 43, Jewish—Handsome, great sense of humor, semi-retired entrepreneur. Needs female playmate, late 20's-mid 30's, for travel, fun, jokes, love, marriage, kids, etc., etc. Playmate must be spiritual, into meditation and consciousness-raising endeavors (no drugs, alcohol or smoking). Send recent photo/phone/bio to Mr. Buddha, DDS. 9817 ✉

White Male—30's, romantic, funny, tall, successful, seeks similar, very tall female beauty, any age, for friendship, warmth and travel. Name and photo. 8525 ✉

This Time's Not A Poem—We crave rhyme, it's our reason we build a wall to climb. Male, 6'1", 43, writer on the storm reaches out for substance with form. Shall we rhyme, more than our parts? For a world awaits ardent hearts. 8540 ✉

Pretty, Energetic Professional Woman—Seeks witty, educated, reflective man, 47-57. 8524 ✉

Tall, Trim Investment Banker—30's, seeks slim, wholesome woman, 25-32, for friendship, romance, marriage, children. Photo/notes exchanged. 6971 ✉

Handsome JD, 34—Seeks pretty MD. For life. Seriously! 9773 ✉

August Is Hot!!—Successful, free-spirited male attorney, Jewish, 31, very handsome/kind/intelligent, seeks very special woman with brains and beauty. Photo. 9807 ✉

You've Chosen The Path Less Traveled—And you're a success. You're very smart, creative, spiritual, handsome, giving and can be both playful and intense. Loves theater and music. 38-50. You want to meet a woman of similar inclinations. Here I am. Photo appreciated. 9810 ✉

"Have Our Eyes Met?"—In some faraway exotic place, a fine restaurant, strolling the streets of some forbidden city, a beach, the theater. You were so put-together, domestically made, a mature/young 39-55, you were probably with someone but something was missing. This Jewish nonsmoker, childlike woman - attractive, fit, adventurous, intuitive - wants to meet you. Let's start a great friendship leading to a beautiful romance. 8538 ✉

Are You Ready?—For a single Jewish male, age 34, 5'10", dark hair, who enjoys reading, auto travel, kosher food, cartoons, rock and country music. Seeking a supportive, unpretentious, attractive, single Jewish female, 26-35, for permanent relationship. 6967 ✉

A Very Nice Guy—36, brown eyes, longish hair, musician, in shape, enjoys lots of everything. Seeks a very nice, adventurous and voluptuous buddy/lady friend. Photo. POB 2228, Clifton, NJ 07015

Sweet, Smart, Beautiful—Voice-over artist seeks her man. If you're a successful, creative type (musician, producer...entrepreneur perhaps?), 30-40ish, warm, witty, healthy, commitment-minded, nonsmoker, send note/photo/phone. POB 6599, Yorkville Station, NY, NY 10128

Voluptuary—Seeks fusion with galvanic guy, 55-65. Bio. Box 1540, NYC 10028

Mature, Sensitive, Playful Man—Therapist - enjoys city and country life. Seeks woman, 40-55, with softness, liveliness and sense of self, for a growing relationship. Send photo with note. 6969 ✉

Have You Read Me?—Very attractive writer/TV exec, culture buff, traveler, seeks bright, handsome professional male, 45-55, who prefers Bach to rock. 8546 ✉

The Ideal—Mid 30-40's man meets this woman (31). We're well-educated, caring, creative, spontaneous with good looks, great career and financial success, sharp wits. We share passion for travel, cycling, skiing, art, quiet times and each other. Note/photo. 6973 ✉

Am I Selling Or Are You Buying?—Jewish male, 31, 5'10", public interest lawyer/urban naturalist, athletic with off-beat sense of humor. Seeks daring, confident Jewish woman straddling 30, who loves the city, beaches and mountains. No drugs/stealing the covers. Photo. 8537 ✉

Cure For The Summertime Blues—This handsome, 29-year-old, blond, blue-eyed, 5'10", 180-lb, Jewish Wall Street professional is looking for one. She should be between 22 and 29 years old, very beautiful, slim (dark hair and light eyes a plus), have a good sense of humor and like dogs. I enjoy the beach, aerobics, rock concerts, chocolate, dancing and romantic dinners with a very special girl. If any one of these interests you, maybe we should get together. Please send note/photo and phone. 6983 ✉

Come Live With Me In Costa Rica—Leaving October. Seeking happy, practical, intelligent female of child-bearing age to share luxurious life style with secure, tall, handsome US Wasp. Photo/phone. POB 21525, Ft. Lauderdale, FL 33335.

50, Fit, Very Handsome—Great eyes/smile, stable, sensitive, successful, athletic, Jewish. Loves the arts, travel, dining out, nature, sports. Seeks love, intimacy with bright, very attractive, slim woman, 34-46. Grown kids okay. Photo/note. 6991 ✉

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STRICTLY PERSONALS

Super Handsome—36, 6', professional, great athletic build, funny, kind, sincere. Seeking gorgeous, curvy, sexy lady, 22-32, with heart of gold, for love, marriage, kids, forever. Photo/phone. 9836 ✉

Very Handsome Teacher—Successful author, artist, athlete, 38, 5'9", seeks very pretty and intelligent nonsmoker, 28-36, someone upbeat, artistic and warm by nature. Finally ready to build a happy family together. Photo and note. 8553 ✉

Introspective But Gregarious—Never-married Jewish male, 34, with a sense of humor. I'm 5'10", educated, and enjoy swimming, cycling, travel and more. I seek a non-pretentious, honest, natural female with a well-developed wit and a sense of adventure. 9801 ✉

Ruby Red Lips—Addicted to lipstick but otherwise real woman needs great guy who's sweet, silly, smart, sexy, stable and spontaneous for the real thing, 30's. nonsmoker. Note/photo. 9763 ✉

Attractive Professional Woman—38, enjoys hiking, travel, books, NYC. Would like to meet an intelligent, handsome man (35-45) with a good sense of humor to share similar interests. Nonsmoker. Note/photo. 9813 ✉

Energetic, Quick-Witted, Attractive—35, Jewish female - bright, fun-loving, savvy New Yorker, who enjoys travel, skiing, running, movies, music. Interested in meeting intelligent, funny, outgoing, accomplished, nice-looking Jewish guy. Photo/note/phone appreciated. 8548 ✉

Pretty Asian-American Lady—32, slim, educated, successful professional. Seeks emotionally giving, intelligent, cultured, athletic, marriage-minded gentleman, 30's. Nonsmoker. 9831 ✉

NY Born Wasp—Likes health clubs, wants Norwegian man with outgoing nature. Photo/note. 9769 ✉

Handsome Surgeon—30, 6', 180, athletic, warm, funny and intelligent, desires a special woman with beauty, brains and style for romance. Photo. 6953 ✉

Once Upon A Time—A handsome, athletic, 5'7", Jewish, pinstriped knight (Ivy BA, MBA) seeks his definitive damsel to realize all of Camelot's possibilities. She possesses beauty (in the eye of the beholder), intelligence, warmth and vivacity. Sir Knight offers a great sense of humor, unwavering optimisim, chivalry, and a treasure-trove of interests - including the silver screen, golden oldies and baseball diamonds. Can you provide a happy ending? Letter/photo. 8527 ✉

Very Attractive—Irresistibly funny/sexy, corporate professional woman, 33, seeks slightly older (40's), athletic professional. 9811 ✉

Handsome, Single White Male—Wasp, Jersey resident, college grad, professional, 5'10" tall, slim, good health, very active, loyal, no bad habits. Seeks very attractive, petite, classy lady, 45-55, nonsmoker, with sense of humor. Photo please. 9819 ✉

Beautiful Jewish Female MD—Fun to be with, sensitive, loyal. Seeking a caring, intelligent, professional Jewish male, mid 30's to early 40's, for serious relationship. 6975 ✉

Can I Keep You If I Find You?—You are a gentleman over 50 - cultured, kind, easy to love. You enjoy the arts, evenings in NYC, beautiful places, beach walks, cozy quiet primetime at home, fine life style. You need a bright, slim, mature, lovely, exciting lady to call your own. Let's meet! POB 309, Hartsdale, NY 10530.

Go For It!—Looking for an up-to-date, down-to-earth, pretty lady, 30 and up, to enjoy quality life. Me: European, 26, 5'7", 145 lbs, cute, successful and happy 9833 ✉

Handsome, Successful Executive—32, 6', slim and very together. I seek counterpart for an exciting, romantic and sincere relationship. She should be 20-32, slim, bright and beautiful, and possess true class and wit. Photo please. 6994 ✉

Handsome Attorney—29, single, Irish descent, seeks very pretty, single Christian female, 21-30, who is intelligent, trustworthy, spontaneous and feminine. If you are the above, and are very passionate and enjoy romantic dinners, ballroom dancing, NYC culture, travel, the outdoors, keeping fit and much more, please send note/photo. 9837 ✉

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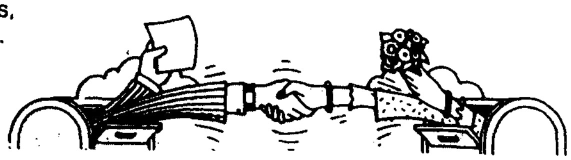

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 713

BY MARY ANN MADDEI

How to Profit From the Coming Depression, by Dr. Joyce Brothers

THE BIG BOOK OF PAGES

"I'm Actually a Very Private Person"
Actors Discuss Their Craft With Claudia Cohen

VIVISECTION!, by Bret Easton Ellis

Above, items crossed off a publishing list. Competitors are invited to invent one book title appropriate for consignment to mortality.

Results of Competition 710, in which you were asked for a reader's report to a producer: the outline of a screenplay plus casting suggestions.

Report: Oh. Brothers. Sometimes twins, sometimes not. Often separated at birth. Avoidably, one ends up deeply no good, the other Our Hero. Brothers were the best-loved theme park, right after Schwarzenegger, anything violent, puerile, pornographic, or all of the above. Like war.
You may feel that you've seen some of these or that you're about to. Hey. We could do worse. And will. Welcome back. Thanks for being here. Love your shoes.

First Prizes of two-year subscriptions to "New York" to:

You won't believe this one. It's "Love Story" meets "Robocop II." Set in Des Moines. Des Moines! Everyone's dying of something. In fact, the heroine, a lovely yet vulnerable ex-female astronaut, is already dead. It's the female part that's "ex," not the astronaut. Want more?

Product Performance Group, Stamford, Conn.

Michael Keaton, only survivor of runaway hot-air balloon, is raised by abominable snowmen. Enter liberated female climber (Cher) intent on reaching highest peak alone. They meet following avalanche when both try to rescue a baby yeti. She takes him back to civilization. Penny to direct.

Jan Streilein, Johnstown, Pa.

You know the plot, D.G., so I'll just say that I think we should give the go-ahead to the rap remake. What about Sandy Duncan as Nellie Forbush?

Bill Zimmerman, Cheltenham, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

It's 1994. Capitalist Russia wants its own Disneyland. New premier Arnold Schwarzenegger comes to Orlando. Magic Kingdom (comic interplay with Goofy; Arnold on Dumbo ride, wearing mouse ears, etc.). Then it happens. He sees Snow White (Meg, Meg, Demi, Phoebe). Arnold ditches bodyguards. Love triumphs over language barrier. He decides to stay. The Kremlin goes mental. Confrontation (Arnold knocked unconscious by poison dart, awakened by Snow White's kiss). Tommy guns, grenades, rocket launchers distributed to seven dwarves. Arnold and dwarves annihilate thugs. Vacationing onlookers think it's all staged entertainment. They cheer. Arnold, Snow make dramatic exit, and live H.E.A. Awesome merchandising potential. A natural for Touchstone.

Robert J. Walser, Minneapolis, Minn.

A wicked shoe manufacturer sells an enchanted pair of red basketball sneakers ("Mephistos") to a young man. He's thrilled and wears them to lead the NBA in scoring, only to discover that the sneakers will not let him stop playing. In the final game of the championship, he is double-teamed by Magic and Air. With the final seconds ticking on the clock, he can unlace the sneakers to live or take the final shot. Legal says story is public domain. Merchandising loves this one.

Allyn I. Freeman, N.Y.C.

And Honorable Mention to:

We're invaded by a horde of invisible (except they twinkle when seen at a certain angle) electronic beings. They come in through a power grid where Anjelica Huston works. Car alarms all over America go off. Scientist hero (Shatner type) in love with A.H. has solution. They hijack a fire engine, and its siren leads the creatures lemminglike to their destruction. Could be water is fatal to them like the Wicked Witch. Sudden silence over city as couple embraces. During slow fade, we hear a new sound. A lone burglar alarm.

Tom Frenkel, Sunnyside, N.Y.

Grade-B-movie actor takes the plunge into politics to divert attention from his failing career: head of his union, state politics, elected governor, and then amazes supporters and critics by becoming president. At last shot, he looks poleaxed. Like Dustin in "The Graduate." What about Alan Thicke?

Stuart Brynien, Brooklyn

A cynical, demoralized sixties survivor (Don Johnson, James Woods) inherits a perennially last-place B-league baseball team populated by misfits, felons, and substance abusers. His financial advisers tell him to sell. *But* the team has a woman manager (fax outline to Melanie), so he stays on. Memorial Day–weekend opening.

David English, W. Somerville, Mass.

Great for the art/midnight-showing crow Cross between fifties Bergman, eighti "Elm Street," and "Rocky Horror." Beau ful (medieval or whatever) costumed Virg Princess dreams of ugly Viking Warrior wi long nails playing backgammon with Ala Rickman. Thinking here is: Winona Ryd blonde.

Joel F. Crystal, Scarsdale, N.

Island playground for single older peopl Club Medicare. Juvenile joking aroun Windup: major Masquerade ball whe magically everyone turns into what they' dressed as. Probably only Gielgud woul consider. Title tells all: "The Last Resort.

Carleton Carpenter, Warwick, N.

Whole story is seen through the eyes of parrot in a theatrical boarding house. It ol serves the dreams, heartbreak, loves, and tr umphs of inhabitants. (String of birdsee jokes to remind audience of P.O.V.) Sul plot: Physically challenged Nicole Kidma wants to be a dancer, turns out to have voice, falls in love with stage manager (Mat thew Broderick). Voice of Parrot: Bill Crystal.

Sheila B. Blume, M.D., Sayville, N.Y

In an updated "Hucksters," Dennis Quai stars as an out-of-work adman who joins Madison Avenue agency only to find that th CEO (Dudley Moore) intends to sell t worldwide media conglomerate headed b Armand Assante. In the process of savin the Beautee Soap account, Quaid falls i love with Victoria Tennant.

Wes Morgan, South Orange, N.J.

Grace Jones's limousine takes wrong turn leaving the city and ends up out of gas in Connecticut. Townspeople mistake Grace for alien and detain her for observation. Will Grace join the PTA? Get Lyme disease? An "E.T." for the nineties. It absolutely positively has to be Grace. Whitney might be interested.

Larry Laiken, N.Y.C.

Comedy. Three friends (Candy, Chevy, Martin) go to Vegas to make money. Short, a math genius, cleans up. A casino owner and mobster (Joe Bologna) persuades a showgirl (Geena Davis) to spy on the trio. She falls for Chevy and confesses. The foursome drive to L.A. with the mobster and his henchmen in pursuit. Car chases. Happy ending. Working title: "Playing to Win."

Selma Ellis, Glenview, Ill.

Germany. A Bilko Army cutup (Pryor) accidentally involved in some international intrigue. Nervous Secret Service bureaucrat (Wilder) is charged with getting him through: trains, boats, sidecar gag. Landmarks of Europe. Hope-Crosby-Lamour triangle; Lena Olin would be good. Possible title: "Foreign Exchange."

Joseph Doyle, Morristown, N.J.

pen on a high-school choir. Two girls (one lack, one not) singing a duet. One is Maonna. Can Whitney act? After the show, adonna goes to a roadhouse to sing in a and Janis Joplin–style. Whitney goes to Juilard. Madonna becomes famous in pop muic, Whitney in opera. Years later, Whitney sks Madonna to sing their duet on national V. Of course Madonna's voice is *ruined*, nd she sounds like a frog. So she goes into ehab, gets a vocal coach. Whitney asks her o sing the duet *again*, but Madonna's plane rashes. So in the final scene, Whitney reords the duet with Madonna singing on ape. A cross between "The Rose," "Sweet reams," "Postcards," "Flashdance." But hat a soundtrack.

T. Nash, Winston-Salem, N.C.

his saga has its moments, but we should ass unless we can secure socko cast. Did I ead someplace that Bening can play the iolin?

Gerald Adler, Los Angeles, Calif.

ruff veteran cop is reluctantly teamed with othead Hispanic rookie. Duo battles bigity crime, with clashes between old school nd overeager kid. They exchange good-naured ethnic slurs, etc. George Kennedy and ou Diamond Phillips. For the no-nonsense olice commissioner, how about Susan Sarndon? Possible title: "Lifestyles of Fitch nd Ramos."

Don Hauptman, N.Y.C.

Ruthless young producer (Bruce Willis) has smirked his way to the top at Uranus Pictures. Wants to film a musical drama about the last days of glory for the female dictator of an imaginary Euro-Asian country. His top star would kill for the role but can't sing a note. Besides, he hates her guts. (Cybill Shepherd comes to mind.) So he starts a war of his own by signing a nightclub singer for the part. Possibly Kathleen Turner if we can get her to stop smoldering. Cybill sneaks a gun onto the set to put a quick end to Kathleen's career. Turner is shot—but is it Shepherd or someone else from the singer's past who is responsible? Gene Hackman as the investigating detective.

William L. Bennett,
Muskegon, Mich.

Older anthology. Dated material (no phones, etc.). Strong points: lots of movement, violence, fighting, some sex. Promising lyrics in the middle. Unique characters. Weak points: Weird ending seems unrelated to rest of book. Needs second reader.

Peg Russell, Sarasota, Fla.

"National Lampoon" family goes to war. The Griswolds mistakenly board an Army transport and land in . . . you guessed it, the Middle East. American flags, high-tech armaments, crazy generals. Chevy falls against a Patriot missile and fires it (ha-ha), but it knocks out an empty bus. Mega FX. The daughter gives it up to the hunk, and, on a family picnic, the Army surrenders to the Griswolds. We'll end it at a White House ceremony. Chevy stumbles into the president, who mistakenly fires a cannon. Funny, yes? Maureen O'Hara for the First Lady, and I want you to think Reagan comeback. We're talking major b.o.

Gary R. Blaner, Yonkers, N.Y.

Suggest Ninja Turtles in remake of "The Three Musketeers." Set it in French *ancien régime.* Substitute foie gras for pizza. All other characters human.

Pericles Crystal, Scarsdale, N.Y.

Starts with terrorist bombing by whatever (topical) group of World Trade Center (or Trump Tower—less audience sympathy, though). Blood, decapitation, normal loss of innocent life. Demands aired on news (cast from real life. Scud Stud? Sawyer?). Hero (Mel/Patrick/Kurt/Richard) infiltrates gang as assassin/radical/psychopath/Democrat but falls in love with leader (Michelle/Jodie/Susan). Hero forced to kill leader while making love, escapes "Backdraft"-style burning building (Red as consultant) as Delta Force storms hideout. (Use real Desert Storm special ops and promote heavily in credits, trailer, ads.) Options: Swap hero and leader. Make into musical.

Bob Kopac, Poughkeepsie, N.Y.

Bill Campbell works for Up the Aisle, a singles business that guarantees results. Approaching 30 and footloose, he's avoided commitment all his life. His job is a joke, and there's a new woman in his life every week. (We need to show that he uses condoms. Maybe the place where he works can give them out.) Main plot: He matches up this great girl with a friend of his—Richard Gere in the perfect cameo; if not, we make the part younger and longer with Billy Baldwin. Hanging out with them, Campbell falls for the girl. (The girl's got to be on the funky side. What's her name from *sex, lies*—not the model, her sister.) But whoa. No happy ending. The girl decides she likes the other guy better. The B. Campbell guy gets a payoff, though. He sees his life in a new perspective and changes careers, becoming—now, how's this for sequel potential?—an environmentalist.

John Michael Tribelli, N.Y.C.

Opening shot: 5′6″ marsupial enters typical New York bar. Comic shtick as marsup tries to hop onto barstool. Comic shtick as bartender notices marsup. Comic shtick as marsup orders martini. Ditto as marsup rummages in pouch for $10 bill. (If you love it so far, I'm sure we can come up with a drop-dead ending.)
Barkeep: Joe Piscopo
Kangaroo: Introduce an exciting newcomer. (If not, Robin Williams.)

Boo Blume, Sayville, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 713, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by August 23. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 7 issue. Out-of-town postmarks are given three days' grace.

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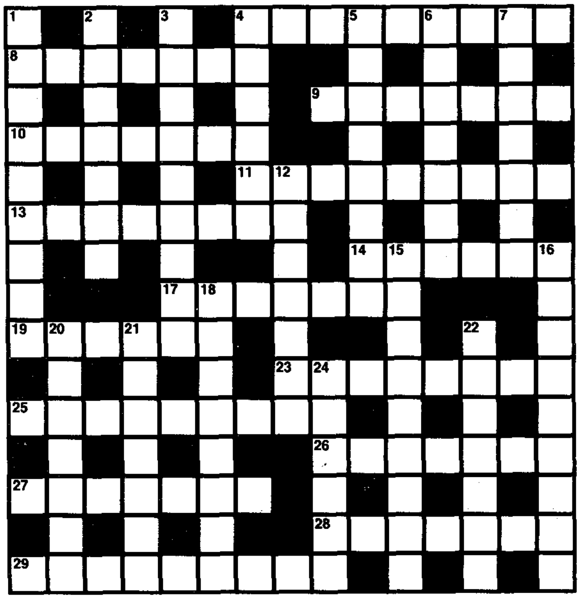
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 TV room, for better viewing. (9)
8 Waste of a prize. (7)
9 A loop and a hook to secure an animal I left out. (7)
10 Quick movement, legal or otherwise. (7)
11 Unusual little gadgets to fasten inside books. (9)
13 Well-known bank the Spanish close? Nonsense! (8)
14 Complicated codes in a letter of enquiry designed to deceive. (6)
17 Moving East without her? (7)
19 State where rabies goes uncontrolled. (6)
23 Dons went berserk—rusticated. (4, 4)
25 Tend to indulge in retrospection. (4, 5)
26 Untreated wood gets harsh treatment. (3, 4)
27 Insects fluttering about a disc. (7)
28 Raced back at speed to tell the tale. (7)
29 Preparing for a journey with half of them heading for a London borough. (9)



DOWN

1 Pirates rare Dumas novel. (9)
2 I record attempt to go round three works. (7)
3 Tube fare. (9)
4 Rubber ring operating in part of Ireland. (6)
5 Encourage the bosses to be intellectuals. (8)
6 It turns up in the wrong coach, causing confusion. (7)
7 Type of pastry with rye, peculiar—praises exaggerated. (7)
12 Flower that's lasted a long time, in the shade? (3, 4)
15 It may turn—and does turn the marrow. (9)
16 Puts one's name down, investing everything as indicated. (9)
18 Give only luke-warm support to the footballer. (4-4)
20 Caring only for himself, Tim goes crazy. (7)
21 Partly cooked rock cake. (7)
22 Beastly supporter at the front. (7)
24 Heading off fish taking a wrong course. (6)

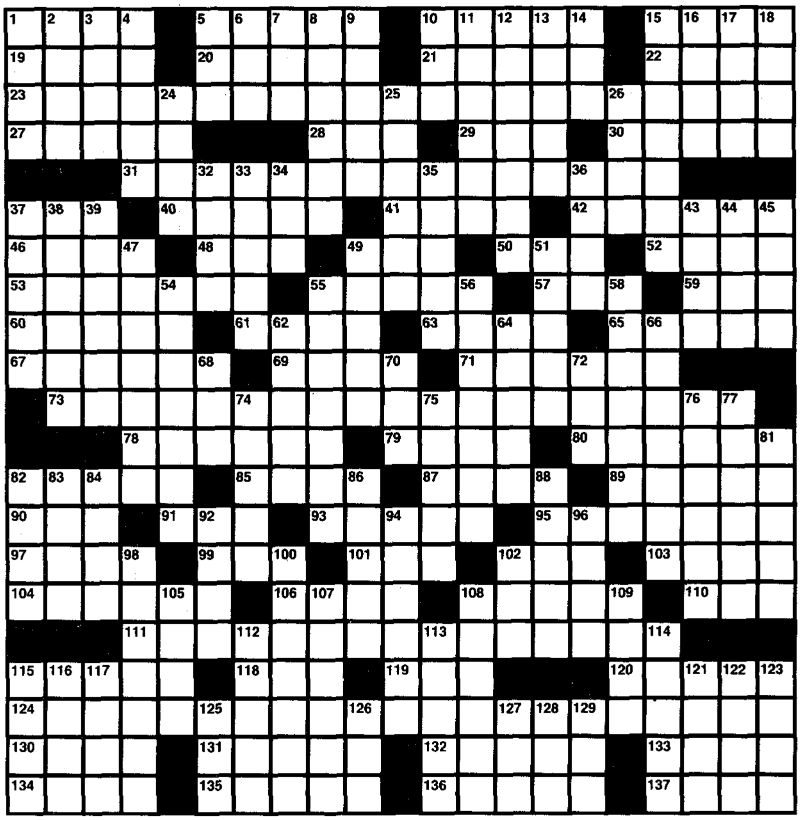
'EXPECT TO HEAR IT': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Scientists' notes
5 Crop up
10 Become misty
15 Revue segment
19 Basketballer Birdsong
20 River formation
21 Teheran citizen
22 Inauguration ritual
23 "Did I get the job?"
27 Classical musical
28 Part of rpm
29 Wildcatter's quest
30 Incense emanations
31 "My back tooth aches"
37 Bitters, e.g.
40 Tolerated
41 Lawyer's undertaking
42 Reclusive one
46 McNally's partner
48 Start of a J.F.K. quote
49 Planetarium vista
50 Finder's cry
52 No great shakes
53 Loud enough to be heard
55 "A time to rend, and a time ——": Bible
57 Robert Burns's burgh
59 Barbara —— Geddes
60 "The Seagull" character
61 Petticoat
63 Tien ——, Asian range
65 Ford flop
67 Prying devices
69 Little devils
71 Fictional Plaza brat
73 "I wasn't speeding"
78 Fortune cards
79 Graf of naval fame
80 Keeping the tempo
82 "California, —— Come"
85 Racetrack tipster
87 An eye may have it
89 Native of southern India
90 WW II agcy.
91 An i must have it
93 Prehistoric: prefix
95 Make liquor
97 Main idea
99 New Year's quaff
101 SRO show
102 Coll. near Harvard
103 Abel or Wiesel
104 Systematic plan
106 Schoolboy's jacket
108 Dustin's "Midnight Cowboy" role
110 Countless ages
111 "I can't see the small print anymore"
115 Kind of squash
118 Shad delicacy
119 Lend a hand
120 Snake-charmer's pet
124 "I see several empty tables"
130 Imitator
131 Do editing
132 "Vive ——!"
133 Panache
134 Red planet
135 Navy and Scotland
136 "Inferno" author
137 Ancient Persian

DOWN

1 "Wonderland" bird
2 On the summit of
3 Fork feature
4 Before dome or physics
5 Oklahoma city
6 Electrical unit
7 On the sick list
8 Lacking intelligence
9 Relieved tension
10 For shame!
11 Lowest decks
12 Pioneer astronomer
13 Parent's brother
14 Ingrid's eldest
15 Welds
16 Ring victory, familiarly
17 Believe —— not
18 Sic
24 Toy pistol ammo
25 Demolishes
26 Be bested
32 Relative of etc.
33 Rhinologists' study
34 Peking pan
35 Martha's family
36 Nautical greeting
37 As thin as ——
38 Hardy's cohort
39 Salad plant
43 Gangland groups
44 What "video" means
45 Turnpike charge
47 Kitchen alcove
49 Dripping wet
51 Ho Chi Minh's capital
54 Pub employee
55 "I need one more minute"
56 "Is this cab in service?"
58 Takes umbrage at
62 Drop anchor
64 Bowler's destination
66 Having teeth
68 Pulpit speech: abbr.
70 Call from the Titanic
72 Here, to Pierre
74 —— voce
75 Unexpected win
76 Metaphor's kin
77 Actor Estevez
81 Scarlett's mother
82 Monopolizes
83 Grand-scale tale
84 Impetuous
86 Nevada border lake
88 Archie Bunker's wife
92 Draft status
94 Pertaining to length
96 TV's "—— Living"
98 Intense fears
100 Recover from
102 Singer Davis
105 Dish list
107 Closing words
108 Exodus crossing
109 Whale film of 1977
112 Playwright's opus
113 Right-of-way sign
114 Tribal emblem
115 First family man
116 Rio beach
117 —— and terminer
121 Liver fluid
122 Way to Mandalay
123 British princess
125 It's for horses
126 Newspaper plugs
127 Direction suffix
128 Balderdash
129 Compete



Solutions to last week's puzzles appear on page 85.

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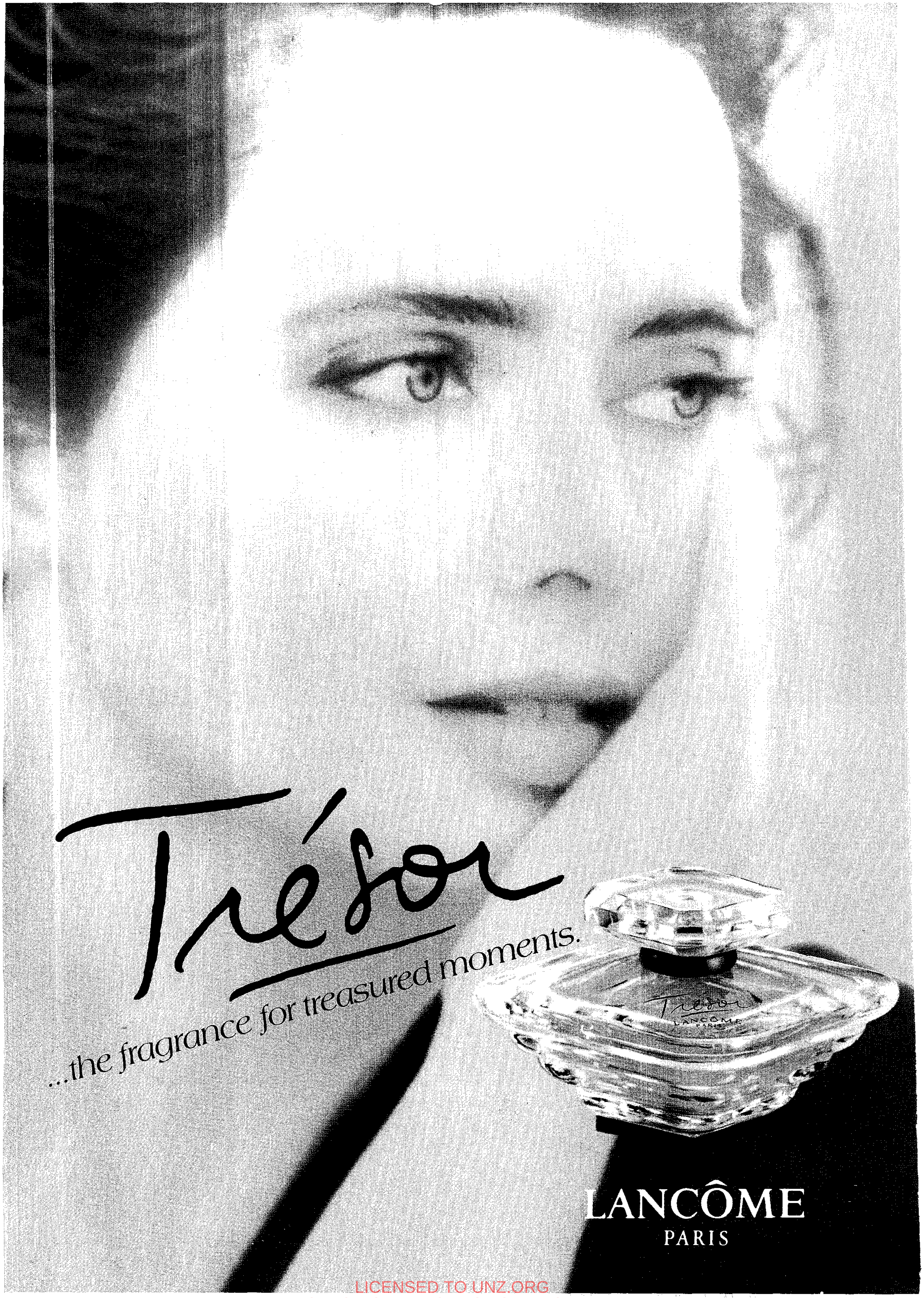
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